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Wires: "The Era," London. 'Phone: 4546 and 4547 Regent.

ESTABLISHED 1837.

Publishing Offices: 35, Wellington Street, Strand, London, W.C.2.

VOL. 86. No. 4,395. REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER. THURSDAY, DECEMBER 14, 1922. PRICE THREEPENCE.

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THE CHRISTMAS CARD.

Runners and Selections for the Coming Carnival.

"Are we all here?" asked Bully Bottom of his players? If the question should be put in respect of the hardy annuals of our Christmas entertainment, the answer is now in the affirmative. Long, long ago we learned that perennial "Peter Pan" would arrive at the St. James's Theatre in the person of Edna Best, on the afternoon of Thursday, Dec. 21—no offence meant to "The Happy Ending," which pursues the evening tenor of its way; that Miss Nora Johnston would bring "The Blue Bird" to the Duke of York's Theatre on Boxing Day—to which festival "Alice in Wonderland" is faithful, too, at the Court. Fred Bowyer's fantastic "Windmill Man" returns to the Victoria. Belated responses to the roll call came from "Where the Rainbow Ends," but Mrs. Clifford Mills's charming fancy is accorded the hospitality of the Holborn Empire for afternoon performances, also from Boxing Day; and from the Lyceum, where, in "Robinson Crusoe," we shall see Nancy Benyon as principal boy, Dainty Doris as principal girl, and such comedians as Billy Caryll, the Brothers Egbert, and General Ed. Lavine. An interesting note: Miss Grace Seppings, who plays the mother in "Where the Rainbow Ends," was the Spirit of the Lake when first the play was done, twelve years ago.

Two Hardy Annuals.

Good wine needs no bush, and an attractive play will attract in any circumstance. "Charley's Aunt" dropped into the London Opera House when the theatre had the reputation of a mausoleum, and dropped out again two or three thousand pounds to the good. This year, on Dec. 19, the old lady from the Brazils arrives at the Royalty, her first London home thirty years ago. It was dirty, dilapidated and unpopular; and she got out just as quickly as she could to the old Globe, where, oddly enough, "The Private Secretary," after a disastrous season at the Prince of Wales—Princes then—had preceded her, years before, of course. Nowadays there is no hesitation about the Royalty. I believe that the rent of this theatre was in the neighbourhood of fifty pounds a week then, and of the Globe a hundred. What a difference now!

What a strange successor to Paula Tanqueray is the Reverend Robert Spalding! But Miss Gladys Cooper has declared for a month's holiday, and so, for six weeks from Dec. 20, the Playhouse is at the disposal of Mr. Cecil Barth, who will instal "The Private Secretary" on the afternoon of Wednesday next. Mr. Charles Windermere will be the Private Secretary of this occasion. The stupid blunder is repeated that Tree was the first Private Secretary. He was the second; Mr. Arthur Helmore was the first. But Penley based his performance on the antics that Tree, hating the part, mischievously introduced; and Hawtrey, having first lost all he had in the world, made a fortune out of the farce happily improved from the German

Hippodrome "Cinderella."

It is the special privilege of the Hippodrome to have spent a large sum of money on the preparation of a particular pantomime, although it is an open secret that Mr. Julian Wylie has done a dozen "Cinderella" pantomimes in his time, and some of the material now by way of being marshalled in Leicester Square may have a familiar air. The days when a quarter of a million or so was lightly spent on the Christmas carnival deemed essential to the honour of the season are gone. Five-and-twenty years ago Augustus Harris had just succumbed to the fever of his activity. He was deeply angered by the recrudescence of pantomime under Barrett, at the Lyceum and the Olympic—in the first instance with an unforgettable Cinderella in Ellen Terriss; in the second instance with a Blue ballet, infinite in its shades. Robert Courtneidge gave us a "Cinderella" at the Adelphi, a Cinderella "in white Samite, marvellous." Thirty pantomimes ringed London at the suburban theatres. The nineties were, let us say, the silvern age of pantomime. Collins draped himself in the mantle of Harris—softened its hues; but more sumptuously adorned it. But now—no pantomime for Drury, though the irreverent might call "Decameron Nights" pantomime with a difference. Christmas, to whom the managers of old came with costly tribute, who impressed all the pretty "boys" and "girls," all the rich and rare comedians, all the dainty dancers, who woke Joey from his summer slumbers, is now greeted with a casual nod. The once imperative "complete change of programme" is no more so.

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Go back fifty years: E. L. Blanchard had a kind of monopoly of pantomime

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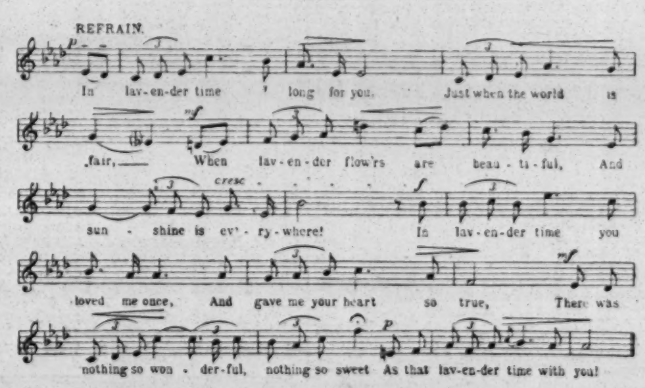
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THE CHRISTMAS CARD.

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libretti then. The Vokes family certainly dominated Chatterton and Drury Lane pantomime. The season's "annual" was "The Children in the Wood." The Family was still intact. It broke when Cecil Clay stole Rosina, of whom he was for year the devoted husband. Then Jessie died. In this version of the Babes Victoria was Master Willie, Rosina Miss Winifred—there must have been three—Fred the Baron, Fawdon, who was not a genuine Vokes, the Nimble Legs, Harriet Coveney the principal boy, and Violet Cameron Queen Mab. When, in 1873, the Vokes went to America, Kate Vaughan, Violet Cameron, and Harriet Coveney appeared in "Jack in the Box," and Alma Murray played Prince Poppell.

Covent Garden.

Covent Garden was, for the nonce, devoted to Dion Boucicault's wonderful production of "Babil and Bijou," which cost somebody a comfortable fortune, and is still cited for its beauty and for its splendour, and for the curiosity of well-boiled lobsters swimming in sea-depths in scarlet shells. There was a pantomime at the Princess's—pantomimes, of course, at the Surrey; the Grecian, employing Conquest's "Nix, the Demon Dwarf"; at the Britannia; the "Vic."; Sadler's Wells; the Elephant and Castle, then under the direction of the ubiquitous E. T. Smith; the Standard; Sanger's Amphitheatre; the Pavilion, Mile End; the Oriental Theatre; Hengler's; the "New" Garrick, Leman-street; the Greenwich Theatre; the Deptford Theatre; the Crystal Palace; and the Holborn Amphitheatre. Half a dozen of these Temples of the Drama vanished long ago. At the Haymarket, which in its time has not disdained pantomime, Gilbert's fairy play, "The Wicked World," was employing the Kendalls and ill-fated Amy Roselle. At the Adelphi J. K. Emmett was playing "Fritz," followed by an abbreviated "Jack and the Beanstalk." "Ali Baba" supplemented a drama at the Gaiety, where Toole was then the bright, particular star. "The Black Crook" was in the height of its glory at the Alhambra, likewise vivacious Kate Santley. "Genevieve de Brabant" was drawing crowds to the Philharmonic, now the Grand Theatre, Islington; and Clarence Holt was doing a "Christmas Number," filched from Dickens, at the Royal, Holborn.

Covent Garden joins in the Winter gaiety again—the first time, these many years, save when it housed a rechauffe of "The Sleeping Beauty." Covent Garden, rather than Drury Lane, can claim the origin of pantomime. The latter house was compelled to a rivalry which continued for many years. When Harris captured Drury Lane Chatterton made his last stand across the road. It quickly came to grief, the manager bitterly reproaching the Vokes family with bad faith. Freeman Thomas ran a circus there, and the people's caterer, "Bill" Holland, ran a quaintly devised show called "Noah's Ark," made up of performing animals. But Harris sternly prevented competition with Drury Lane. In the New Year we are to have a revue, adventured by Sir Oswald Stoll, with the aid of the brains that excogitated "Chuckles of 1922" at the New Oxford, and Mr. George Robey.

Pirates.

But, if monstrous pantomime is no more—pantomime of dull splendour, slow movement, literary insignificance, and a contagious melancholy, is no more, there is an apparent eagerness to pack the brief holidays of the little folk with simple pleasure. Mr. Dion Boucicault once declared that the Pirates were the true explanation of Peter Pan's popularity. What youngster is not thrilled by a pirate? I expect that on this reasoning Peter is to have a serious rival in "Treasure Island," at the Garrick Theatre, with Arthur Bourchier shorn of a leg, and the admonitory parrot, opening on Dec. 23.

Children's Plays.

"Through the Crack," the children's play, which, from Monday, Dec. 18, will engage the afternoons at the Apollo Theatre, forms a part of the repertory of the Cokvolly Dramatic Company, which has Miss Ellen Terry for its president, Mr. David Belasco for its American correspondent, and other celebrities in important offices. Miss Violet Pearn assisted Mr. Algernon Blackwood in its composition. The authors explain that "Through the Crack" one reaches the land between yesterday and to-morrow, to which none is admitted who is really grown up. In the cast are Mr. Frank Cellier, Mr. Hugh Owen, Miss Marian Wilson, Mr. Gerald Anderson, Miss Lorna Hubbard,

(*Continued on page* 13.)

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FRED FORTUNE, London's Novel Author. "No matter the style, I'll make you smile." Songs, Vent. Acts, Cross-talk, Sketches. Sole Rights. Smartly to order. 8, Clephane-road, Islington.

"LAUGHING GAGS." — 70 Patter Pages Loaded with Laughs, Surefire Gags, Monologues, Sketches, &c.; adaptable for Comedian Cross-talkers, Vents., Con. Parties, complete, 4s. 6d.; stamp, lists.—F. FORTUNE, above address.

G. D. FOX, Composer and Arranger "Continental Hotel," 10, Bartholomews, Brighton. Your own compositions revised and harmonised.

MELODIES Composed, full Piano Part, 3s. 6d.; Band Parts, 5s (10), 7s. (14). WESTERN, 38, Ramsay-road, South Acton, W.3.

MY Latest, Greatest Parody-Medley, Part Rights, 2s. PERCIVAL LANGLEY, 42, Clifton-street, Brighton.

TURNER & WESTERN write Songs with Rhythm and Melody. Orders promptly attended to. 116, Shakespeare Road. Acton, W.3.

EMPLOYMENT AGENCY LICENCES.

I, THOMAS CAVILL VINCE, intend to apply to the London County Council for a Licence to carry on an Employment Agency for Theatrical, Variety, Concert and Cinema Artists, at 59, St. Martin's-lane.

All objections, and the grounds therefor, must be submitted in writing to the Clerk of The Council, The County Hall, Westminster, within 14 days from the date of the publication of this advertisement.

Concert Parties and Entertainers

MAY HEWITT.
Contralto. Oratorio, Ballads, &c.
6, Ockendon-rd., N.1. Messages, Dalston 155.

INFORMATION is sought as to the whereabouts of Betty Violet Porter, formerly of Goderich, Ontario, Canada, whose last place of residence was 164, Holland-road, Kensington, in the County of London, England.
BLAKE & REDDEN,
17, Victoria-street, S.W.1.

WANTED ADVERTISEMENTS.

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED.
ALSO MISCELLANEOUS ARTICLES FOR SALE.
THREE LINES ..... 1s. 6d.
EACH ADDITIONAL LINE (PREPAID) ..... 9d.
DISPLAYED LINES, EACH .... 1s. 0d.

ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS.
THREE LINES ..... 1s. 0d.
EACH ADDITIONAL LINE (PREPAID) ..... 6d.
DISPLAYED LINES, EACH.. 9d.

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For the convenience of advertisers. Replies to Advertisements are received. They will be forwarded by Post on application.

Advertisers and subscribers are requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed,
The Manager, "The Era,"
35, WELLINGTON STREET, STRAND, W.C.2.
Ring up 4546 and 4547 Regent.

IMPORTANT NOTICE.

Each week we are obliged to omit Advertisers' announcements because they reach us after we have gone to press. Advertisements should be in our hands during Tuesday, if possible, but at latest by first post Wednesday. Advertisements are received over the counter at "The Era" Office up to, but not later than, 11 a.m. Wednesday.

COMPANIES WANTED.

WANTED, First-class Attractions.
COUNTY THEATRE, BEDFORD.
Jan. 29, Feb. 5, 26, March 5 26.
GRAND THEATRE, LUTON.
Jan. 22, Feb. 12, March 5, 12 19.
NEW THEATRE ROYAL, INVERNESS.
Feb. 5, 12, 19, 26, March 5, 26, on.
Enthusiastic reception and enormous success of the Edward Dunstan Shakespearean Company.
Arrangements can be made for good Repertory Company in February for four weeks.
E. G. FALCON, Carlton House, Bedford.

ROYALTY THEATRE AND OPERA HOUSE,
BARROW-IN-FURNESS.
WANTED, First-class Attractions, Dec. 18, Jan. 29, Feb. 5, March 19, on, with exceptions.
HUGH ROBERTSON,
Theatre Royal, Jarrow-on-Tyne.

TOWN HALL THEATRE, CROMER.
WANTED, first-class Attractions, July, Aug. and September next; another to be in conjunction if desired.
BARING [illegible], Lansdown-chambers, Cheltenham.

QUEEN'S HALL, MINEHEAD.
WANTED, Companies, from Dec. onwards, 3 nights each. Share, with small guarantee.
Apply, MANAGER.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies, for the following dates:—
Feb. 19, March 1 (3 days only), March 19, 26, April 30, May 7 (?), May 14, 28, June 4, 11.
And Various Autumn Dates.
All communications, J. H. CURRY, as above.

GRAND THEATRE, WOLVERHAMPTON.
WANTED, High-class Attraction.
Jan. 29.
Address, E. H. BULL, as above.

NEW THEATRE ROYAL, INVERNESS.
WANTED, First-class Attractions, Feb. 5 and 12.
E. G. FALCON, Carlton House, Bedford.

PAVILION PLAYHOUSE, CHORLEY, LANCS.
Proprietor-Manager, A. Hooley.
Recently decorated and re-seated.
Unexpectedly vacant Jan. 1 and onwards.
Just concluding 37 weeks continuous and successful dramatic "stock" company.
WANTED, First-class Pantomimes, Musical Comedy, &c. Must be good
To follow Allington-Charsley Opera Co
Full particulars and terms to above.
Silence a polite negative pro. tem.

WHITBY URBAN DISTRICT COUNCIL SPA THEATRE, WHITBY.
Season 1923.
Vacant dates for July, August, and September.
WANTED, First-class Attractions.
Apply,
TOWN CLERK,
Entertainments Dept.,
Whitby, Yorks.

WANTED, Small Revues and Concert Parties and Dramatic Co., for 3 or 6 nights. Must be good shows. Sharing terms only. BECKETT'S THEATRE, Cranbrook.

THEATRE ROYAL,
SEAHAM HARBOUR.
WANTED, Good Pantos or Revues, Jan. 1 and 8.
Wire, WALLACE CHILDS.

THEATRE ROYAL, WINDSOR.
WANTED, first-class twice-nightly Attraction only (Musical preferred), Jan. 29. J. GLADWIN, Empire, Kingston-on-Thames.

THEATRE ROYAL, ALDERSHOT.
WANTED, first-class Attractions, Jan. 29, March 12. J. GLADWIN, Empire, Kingston-on-Thames.

HER MAJESTY'S THEATRE, WALSALL.
WANTED, first-class Dramatic and Musical Attractions, March 5, March 12, March 26, and on. Once or twice nightly, the latter preferred.
Apply, W. J. ANDREWS, as above.

WORKMEN'S HALL, ABERCYNON.
Capacity 1,800. Newly decorated.
Ready for re-opening, Christmas night.
WANTED, Dec. 25.
Great Attraction.
Revue,
Musical Comedy,
Drama.
Write, wire, GREEN, 23, Charles-street, Cardiff.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE,
Jan. 15, Feb. 12, 19, 26, March 12.
GAIETY THEATRE, HASTINGS,
Feb. 19, 26, March 5, April 23.
PLEASURE GARDENS, FOLKESTONE,
Feb. 5, 12, April 9, 30.
PALACE THEATRE, RAMSGATE,
Jan. 15, Feb. 5, 12, 19, 26.
THEATRE ROYAL, WORTHING,
April 9, 23, 30.
London Representative for W. W. Kelly and Opera House, Blackpool.
Reply, 16, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand-London.

NEW OPERA HOUSE, DUNFERMLINE.
One of the most beautiful and comfortable Theatres in Scotland. Recently renovated and enlarged at a cost of over £10,000. The only Theatre in Dunfermline that regularly plays theatrical attractions. Bookings include "Mary Rose," "Romance," "Dollar Princess," "Paddy Next Best Thing," "Gipsy Princess," "Hunky Dory," "Quality Street," "Bulldog Drummond," "Carnival," "Wandering Jew," "Afgar," "Garden of Allah," "Chu Chin Chow," "Brown Sugar," "Charley's Aunt," "A Night Out," "Sign on Door," "Sybil," "Lady of the Rose," "Way of an Eagle," "Lass o' Laughter," "A Southern Maid," &c. Booked and rebooked by all the most knowledgeable Scottish Managers with Revue and Panto., inc. Messrs. Fred Collins, Henry Lees, J. Cummings, Harry M'Kelvie, A. W. M'Farlane, &c. We have staged some of the heaviest productions touring, inc. Sir J. Martin-Harvey's "The Only Way." Florrie Forde's Pantos., &c. Licensed for 1,100. All tip-ups, inc. Gallery.
WANTED Known, no Vacancies this year. For dates, 1923, apply HENRY HARE, as above.

OLDHAM GRAND THEATRE.
The Premier Theatre of Lancashire.
WANTED, Brilliant Attractions, Musical Preferred,
Feb. 19, 26,
March 26,
April 2, 9, 16, 30 (?).
Address, ERNEST DOTTRIDGE, "Merivale," Clifton Drive, St. Annes-on-Sea.

WINTER GARDENS, NEW BRIGHTON.
Vacant Jan. 22, Feb. 5, and 12.
WANTED, nothing but the very best Productions.
A. DOUGLASS.

QUEEN'S THEATRE, FARNWORTH, BOLTON.
WANTED, Pantomimes,
Jan. 15, 22.
Also First-class Revues,
Musical Comedies,
and other Recognised Attractions.
Feb. 5, 12, on, with exceptions.
POWELL, Queen's Theatre, Farnworth, Bolton.

NEW THEATRE, OXFORD.
WANTED, high-class West-End Attraction, farcical preferred.
January 22. Term date.
Vacant through obliging.
Apply, S. C. DORRILL.

THEATRE ROYAL, PLYMOUTH.
WANTED, Companies.
Vacant Dates,
Feb. 12,
Easter Monday onwards, with several exceptions.
Revised scale of fares (Jan. 1) to and from Plymouth.
Great Western Railway.
Third-class Theatrical ¾ fare: From or to Paddington, 21s.; Bristol, 12s.; Birmingham, 20s. 8d.; Manchester, 27s. 6d.; Liverpool, 27s. 6d.; Cardiff, 15s. 11d.; Newport (Mon.), 15s. 2d.; Exeter, 4s. 11d.; Torquay, 3s. 7d.; Bath, 13s. 3d.; Birkenhead, 27s. 4d.; Swansea, 20s. 3d.
Apply, J. M. GLOVER, 19, Sackville-street, Piccadilly, W.1.

WANTED, Monday next, Dec. 18. Revue, Musical Show, or Drama. Unexpectedly Vacant.
Wire, PAGE, Princes Theatre, Blackburn.

PAVILION THEATRE, SOUTHPORT.
WANTED, first-class Companies for January 29, onwards, with exceptions.
G. ALEXANDER, Manager.

COUNTY THEATRE, SHREWSBURY.
WANTED, SPECIAL ATTRACTION, Christmas Week. Not Pantomime.
Full particulars and terms to BATES MADDISON.
Silence a polite negative pro tem.

GLOBE THEATRE, CONSETT.
WANTED, Good Company, Dec. 26.
Suddenly unexpectedly vacant.
Apply, LLOYD CLARANCE.

WANTED, First-class Attractions. Kennedy Theatres.
Opera House, Dudley, Jan. 8, Feb. 26, various on. Empire, West Bromwich, Jan. 1, Feb. 5, 26, various on.
Theatre Royal, West Bromwich.
Dec. 26, Jan. 1 and 8.
Hippodrome, Cannock.
Jan. 15 and 22.
B. KENNEDY, Empire, West Bromwich. 'Phone 30.

THEATRES WANTED.

UNDER THE DIRECTION OF NELSON KING.
FRANK FORBES-ROBERTSON, in a Repertoire of Selected Plays, including
"THE CALL OF THE ROAD."
WANTED, Autumn, 1923.
One or two odd dates still vacant in the Spring. Bookings include: Royal, Portsmouth; Royal, Bournemouth; Grand, Southampton; Devonshire Park, Eastbourne; Gaiety, Hastings; Opera House, Blackpool; Grand, Oldham; Royal, Birmingham, &c., &c.
NELSON KING, c/o A.T.M., 178, Shaftesbury-avenue, W.C.2.

"THE WIDOW'S HUSBAND."
By Robert Ganthony.
The Newest Farcical Comedy Success.
Refer to John Moncur, Esq., T.R., Bolton.
WANTED, Jan. 1, 8 (?), 15, 29, on, with exceptions. Wire,
WYN WEAVER, T.R., York.

THEATRES WANTED.

MATHESON LANG'S CO'S.
MATHESON LANG'S CO'S.
MATHESON LANG'S CO'S.
MATHESON LANG'S CO'S.
"CARNIVAL,"
"CARNIVAL,"
"CARNIVAL,"
By H. C. M. Hardinge and Matheson Lang. Actual Production from New Theatre.
WANTED, Theatres.
Vacant Spring Dates,
Feb. 26.
March 5.
March 12.
March 19.
Once or twice nightly.
"THE WANDERING JEW,"
"THE WANDERING JEW,"
"THE WANDERING JEW,"
"THE WANDERING JEW,"
By E. Temple Thurston.
Vacant Spring Dates.
May 14, follow Southampton.
May 21.
Apply
G. MAYOR-COOKE,
Matheson Lang's Offices,
11, Gerrard-street, W.1.
'Phone: Regent 2920.
Telegrams: "Langamath, Westrand."

YOOTHA ROSE and HARRY J. ROWLAND offer
"ENTER ECSTASY!"
"ENTER ECSTASY!"
A Tab Show.
An up-to-the-moment idea, featuring every form of vaudeville, with
YOOTHA ROSE,
Danseuse,
Jean Lengarde, Soprano; Marcella Lavin, Violiniste; Little Mona Maie.
EIGHT ECSTASY GIRLS,
Gordron Thomas, Herbert Henry, Owen Sterling, Charles Travers.
VIVIAN GREGORY, Comedian and Dancer.
THE [illegible]ESTON HARMONY FOUR,
and
HARRY J. ROWLAND, Comedian.

WANTED, CHRISTMAS WEEK.
WANTED, CHRISTMAS WEEK.
WANTED, CHRISTMAS WEEK.
and JAN. 8 (South).
Managerial and Press opinion:
"An excellent show."—Messrs. Baring Bros.
"The production is especially artistic, being full of cleverly conceived detail."—"The Stage."
"An excellent entertainment."—"The Era."
All communications,
New Theatre, Tonbridge.

WANTED, First-class Theatres and Music Halls.
"OH, I SAY!"
With cast including Stanley Cooke.
The greatest of all modern farces.
From the Criterion Theatre, London.
Jan. 29, Feb. 5 (follow Hippo., Boscombe).
March 5, &c. (follow King's, Southsea).
W. FOSTER HORSFIELD,
Suites 21 and 22, 26, Charing Cross-road, W.C.2.
Telephone: Gerrard 7167.

WANTED, Theatres or Halls, twice nightly, for
"SAMMY IN SOCIETY."
The Biggest Laughing Success Touring.
Feb. 14. Easter Week, and few onwards.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

Repertory Company Vacant, including Leah Coventry and Powerful Company.
WANTED, Jan. 1 and on.
WEBB, this and next, Theatre Royal, Birtley, Co. Durham.

WANTED, Theatres and First-class C.P. Dates.
A Seasonable Novelty.
"HULLO! PANTO."
A Kaleidoscopical, Tip-topical Pot-pourri in two shouts and three echoes.
Also
"MOON-DREAMS."
A Musical Comedy Fantasy, in two Scenes and a Transformation.
Cast of ten, including Wally Beadle and Tom Dennis.
Everything carried, including four full sets. Beautifully dressed. Characters include Whittington, Cinders, Dame, Baron, Crusoe, Friday, Father Christmas, &c.
"HULLO! PANTO," Scene 1, The Chimney. 2, The Port; 3, Dreaming; 4, At Sea; 5, Friday Island.
"MOON-DREAMS," Scene 1, Shadowland; 2, Pansyland.
Vacant, Jan. 8, and on, to follow two weeks' run (production), St. George's Theatre, Bexhill-on-Sea.
Wire, JOHN F. ASH,
St. George's, Bexhill.

WANTED, Jan. 1, on, "Babes in the Wood," fit-up, 8 scenes, 8 principals and chorus, 14 people on stage, 17 toured. Wire, "Babes" Panto, Pavilion, Hampstead-Norris, Berks.

MME. SELMA'S Stupendous Pantomime, "CINDERELLA."
WANTED, Jan. 8, Feb. 5 and 12; must have the right dates. Will be the outstanding success of this season's Touring Pantomime. Elaborately staged and mounted, with excellent cast. 32 People. Coach and Black and White Ponies a novelty. The Pantomime that will maintain the lead. If you have not got it, try to get it. For this great Box Office attraction, wire or write, FRANK PERRY, 49, High-street, New Oxford-street, London, W.C.2. Telephone: Gerrard 7502.

THEATRES WANTED.

SEYMOUR HICKS presents his great Lyceum Theatre Success,
"OLD BILL, M.P.,"
by Bruce Bairnsfather.
WANTED, Christmas Week, South.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

SEYMOUR HICKS presents "BROADWAY JONES."
"1,000 laughs without a blush."
WANTED, Jan. 1, Jan. 15, and onwards.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

H. F. MALTBY'S
Glorious Farcical Comedy.
Full production from the
APOLLO THEATRE, LONDON.
"SUCH A NICE YOUNG MAN."
"SUCH A NICE YOUNG MAN."
"SUCH A NICE YOUNG MAN."
"SUCH A NICE YOUNG MAN."
Once or twice nightly.
Everything up-to-date and in First-class Style.
WANTED, Dates, from Christmas, on, except Jan. 22 and Feb. 12.
A. V. LAMBERT,
3, Kilburn Priory,
London, N.W.6.

The remarkably successful Comedy,
"THE JEFFERSONS"
(with Wilfred Shine in his original character).
WANTED, Theatres and Halls, Feb. 12, 19, Mar. 19, April 16, and later.
"THE PARTNERS" can also be played in conjunction.
Both Comedies once or twice nightly.
Apply, A. DOUGLAS, Winter Gardens, New Brighton.

WANTED, First-class Theatres and HALLS.
THE BIG STAGE CIRCUS,
THE BIG STAGE CIRCUS,
THE BIG STAGE CIRCUS,
THE BIG STAGE CIRCUS,
THE BIG STAGE CIRCUS,
THE BIG STAGE CIRCUS,
The Money Magnet,
is UNEXPECTEDLY VACANT JAN. 1.
To follow Hippo., Birkenhead, and proceed Alhambra, Barnsley. Also vacant, Jan. 29, Feb. 5, 12, 19, 26.
Thanks for offers, but can only accept first-class Halls for this great attraction.
12 Beautiful Horses, Ponies and Mules, and 20 Star Artists in the Company.
Complimented by Proprietors, and return dates offered wherever we have appeared.
Big Parade Daily.
Wire offers, ASTLEY'S.
This week, Grand Theatre, Oldham.
Next week, Hippo., St. Helens.

Mrs. Kimberley's Plays.
"WOMEN OF THE NIGHT CLUB."
Great play, with plenty of comedy.
"RUINED LIVES."
Always a very powerful draw.
Refer Grand Plymouth, re bus. last week.
WANTED, Christmas Week, on.
Wire, J. C. CARLYLE, Hippodrome, Wrexham.

Grand Christmas Pantomime,
"LITTLE JACK HORNER,"
One of the Brightest and Best Productions ever Toured. Production date Dec. 26.
Proprietors and Managers invited to see this show.
WANTED, Jan. 1, 8, to follow Bridlington. Big Specialities.
Magnificent Floral Ballet.
Address,
WARD, New Theatre, Thirsk, Yorks.

CAST.
First-class Comedy. Also 1 hr. and ½ hr. Plays.
WANTED, Dec. 13, on. (Scotland.)
DUNBAR, 502, Springburn-road, Glasgow.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 6.

ARTISTS WANTED.

WANTED, Comedienne; must possess really good singing voice (have own songs); robust build, good study, for Comedy (not Revue); recognised management; touring. All coms. in first instance to Box 871, "The Era."

WANTED, 3 young Actors for gentlemanly parts; young Lady to play part of Girl of 18. Letters with references and photos. to A. V. LAMBERT, 3, Kilburn Priory, N.W. 6. (No callers.)

WANTED, two young Actors, wishing experience and opportunity, in high-class plays; London; money small. Address Box 850, "The Era."

IDA LILLE.
WANTED, all-round Dancers, also smart Pupils, to train for Pantomime and Revue.
Parts, Troupes, and Solo Dancers.
Call, 79, New Oxford-st., W.C.1.

ARTISTS' WANTS.

WANTED, Dec., 1922, till Dec., 1923, by one of the down and out; unlucky yet cheery and bright turn, Vocalist and Raconteur. Reply, Box 849, "The Era."

WANTED, Engt., Producer, hundreds own plays, pantos, sketches. HAL COLLIER, 55, Lambeth Palace-road, London, S.E.

PANTOMIME ARTISTS WANTED.

WANTED, Panto. Artists, all lines, for small fit-up; "Babes" panto. Pavilion, Hampstead-Norris, Berks.

WANTED, Prin. Boy and Girl, Demon King; must be good vocalists, or useless. Also Chorus Ladies, refined, and have voices. Also Dancers, and a young Girl Male Impersonator, not too tall, for special part. All to rehearse at Opera House, Bridlington, Yorkshire, Monday next, Dec. 18. Send photo, ages, heights, lowest terms for a long and comfortable tour, to JACK WARD, New Theatre, Thirsk, Yorks.

PANTOMIME ARTISTS' WANTS.

WANTED, by SISTERS BELLE, Panto., Second Boy and Girl, and speciality dancing act; pretty dresses. Wire, 10, Regent-road, Chorlton-cum-Hardy, Manchester.

WANTED, by TOMMY CLIFFE, "A" Comedian with "A" voice, Panto. Also CISSIE CLIFFE, small Pts., Chrs., or Wardrobe; own machine. Both fully exp. Vacant through misunderstanding. Wire, 58, Monow-rd., London, S.E.1. Wire.

WANTED Known, PERCY CURRY, Comedian, Liberty Panto.; any first-class P. part; sing, dance, patter; H. refs. Albion Hotel, Sunderland.

MUSIC HALL ARTISTS WANTED.

WANTED,
Exceptional Talent
in
All Lines,
but it must be
EXCEPTIONAL TALENT.
Others will waste time in writing to the UNITED CONCERT, ORCHESTRAL, AND VARIETY DIRECTION,
48, State Insurance Buildings,
Liverpool.
Telegrams: "Education."
'Phone: Bank 9193.

MUSIC HALL ARTISTS' WANTS.

WANTED, by MURIELLA, Sweet-Voiced Gipsy, Offers for Single Turn. Record work. Demonstrating. Letters, M. TUCKER, 3, Norwood-avenue, Southport.

An Item of Exceptional Interest.
BERTINI. BERTINI.
BERTINI.
BERTINI BERTINI.
The Novelty Card Expert,
presenting "Possible Impossibilities."
WANTED, Dec. 25, Jan. 1, 8.
Wire: Imperial, Rhymney. Mon. Next, Grand Theatre, Pentre.

JACK PATTERSON,
Novel Comedy Juggling Speciality.
WANTED, Mon. next. Also 25th; from Principal Tours, &c. Wire, Opera House, Dudley.

WANTED, by DUVAL, the yodelling ventriloquist, Mon. next; also 25th. Wire, Empire, Wolverton, Bucks.

WANTED, Jan. 1 and 8.
The Great Novelty Act,
CELLSUS.
The Whirlwind Illusionist.
Wonderful Phantasy Mystery Show, in Four Scenes. This, Empire, Tonypandy. Next, Society engts. Coms. to 80, Radford Road, Leamington Spa.

WANTED, Dates, March 1923,
FLORA AND ALBERTA,
FLORA AND ALBERTA,
FLORA AND ALBERTA,
Novelty Acrobatic Contortion Juggling Speciality, "Twists and Twirls."
Dec. 11, Victoria Palace, London.
Dec. 18, Pantomime, Andrew Melville, Esq. "Dick Whittington."
Mr. Ally Alberta as Cat.
Miss Flora as Capt. Saucy.
Coms., Grand, Brighton.

WANTED, Monday, on by PIP and MELINDA, Comedy Duo. Wire, Empire, Wolverton, Bucks. H.A., 26, Western-road.

Better than the Best.
MELLIN & MARLEN present "The School Girl" and "The Tabby Cat." Fully protected.
WANTED, Dec. 26, Jan. 1, 8, onward. Dec. 18, Hippodrome, Dover. This, 14, Plato-rd., Brixton, S.W.2.

WANTED, Monday next, also Jan. 1, on, by the FAMOUS "VIONAS" BANJO TRIO. The act that bucks business up. This, Phœnix, Sheffield. Wire, 7 Newmarch-street, Tinsley.

A Strong Spectacular Act.
THE FAMOUS FOUR CHRISTIES.
THE FAMOUS FOUR CHRISTIES.
Statuary, Dancing, Equilibristic Novelties.
This, Palace, Bradford (top).
WANTED, Dec. 18. Wire for the best. Also Jan. 29, Feb. 5, March 19.

WANTED, Dec. 18 by ATLAS-VULCANA GIRLS, World-famous Speciality Artists. Gosford Lodge, Fulham. 'Phone: Putney 2094.

WANTED, Monday next, by
THE MORANDINIS.
THE MORANDINIS.
THE MORANDINIS.
(3 Ladies, 1 Gent.)
Wonderful Acrobats, Equilibrists. Last week (top), H., Warrington. Wire, E. DE VERE AGENCY, or direct, 16, Stanley-street, Warrington.

WANTED, by DEVEREUX'S Great Troupe of Super Dogs, at liberty Monday next and 25th; big draw. Wire, Pavilion, Ashington, Northumberland.

CIRCUS ARTISTS WANTED.

WANTED, Two Good Voltige Riders,
Ladies or Gentlemen,
with or without own horses.
Wire,
with lowest terms,
THE MANAGER,
The Water Circus,
Sauchiehall-street,
Glasgow

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO and MISS REGA, Sensational Novelty Gymnast and Speciality Dancer. Circus, City Hall, Manchester, until further notice.

WANTED Known, TOM HALL, Circus Clown and Auguste, at liberty through disappointment. 88, Rusholme-grove, Rusholme, Manchester.

SHOWMEN'S ADVERTISEMENTS.

WANTED, Artists and Performances, suitable for fêtes and galas, at liberty May 21 and July 2 and 9, and Aug. 6, 1923. Please send lowest terms and sample lithos to WILDER, 29, Great Francis-street, Birmingham.

MUSICIANS WANTED.

WANTED, Drum Major for Canadian Regiment; good physique; tall, good musician and disciplinarian. Apply, DRUMS, Box 567, c/o HAWKES & SON, Denman-street, W.1.

WANTED, Musical Director (Violin-Leader); 6 days per week; must be up-to-date man, full of life, and master of his instrument; play lime-light selections nightly; only first-class men with good library need apply. State salary, enclose photo, P. DOUGLAS REEVES, Pavilion, Maidstone.

WANTED Known, a vacancy will occur shortly for Musical Director at a cinema near London. Applicants must be first-class Violinists and have undeniable references. Apply, by letter only, stating full particulars, to M. D., 349, Brockley-road, Crofton Park, S.E.4.

WANTED, first-class Lady Violinist, for hydro; must be good leader and used to dance work. State experience and terms. To live in. Permanency. Address, J. SHIRLEY, 28, Ashburton-road, Blackpool.

WANTED, Deputy Leader-Violinist; must be good; Bournemouth cinema, 2 weeks, commencing Dec. 26. Write, stating terms and refs. as to ability, VIOLINIST, 41, Oxford-road, Bournemouth.

WANTED, Violinist-Leader at once; first class or useless. Age, terms, &c., to M. D., Spa Cinema, Leamington Spa.

WANTED, Violin-Leader; cinema or variety; evgs. only; 5 guineas weekly; must be well experienced; open Dec. 25. State age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Leader and Repet. (First Violin), Clarinet; must be experienced in variety. State age, &c. M.U. present terms, leader £3 12s., repet. £3 7s.; permanency; open Dec. 26. Apply, with refs., to T. HULLEY, M.D., Hippodrome, Warrington.

WANTED, Jazz Violin-Leader and Soprano Saxophonist, for small Dance Orch.; few engagements immediately; terms mod. till business extends. Audition Mon., 7.30-9 p.m. 59, Arica-road, Brockley, S.E.4.

WANTED, Violiniste, to join Trio, to advertise for engagements; must be good Soloist. Box 879, "The Era."

WANTED, Violinist, for Trio, in cinema, Surrey; fitting and playing to pictures essential. Reply, lowest terms, to Box 848, "The Era."

WANTED, good Second Violin, able to play First Vio., for 3 weeks, commencing Dec. 26. Also Oboe, 1 week, Jan. 8. DEARLOVE, Opera House, Harrogate.

WANTED, gent. Violinist for Cinema. Apply, after 3 o'clock, AMHURST HALL, Dalston.

WANTED, good Cornet Player, for touring pitching band. Apply, A. TEMPO, 159, Gillingham-road, Gillingham, Kent.

WANTED, first-class Solo Cornet Player for London café; to start Saturday next. Apply, GRAY, 12, Archer-street, W.1.

WANTED, two Solo Clarinet Players, to enlist in celebrated Canadian Regiment; candidates must be unmarried; ex-Army bandsmen; not over 35 years of age; good character on discharge. Apply, CLARINET, Box 570, c/o HAWKES & SON, Denman-street, W.1.

WANTED, for Olympia, Newport, first-rate Clarinet; 4½ hours daily. Terms and particulars to FALKMAN, Musical Director, Capitol Super Cinema, Cardiff.

WANTED, 'Celliste, for pictures. Only 1 house nightly and 3 matinées. Lowest terms to M. D., Cinema, Broad-street, Waterford, Ireland.

WANTED, 'Cellists and Violinists to send 3s. (returnable) for Free Trial of "Tuneometer." WILKINS, 30, Cardiff-road, Luton.

WANTED, 'Cellist and Violinist, for Cinema, South, commence Jan. 1. Box 853, "The Era."

WANTED, first-class, 'Cellist (variety), to open Boxing Day, Dec. 26; M.U. members only. Copy of references and full particulars to BEN PARKS, Conductor, Hippodrome, Coventry.

WANTED, smart gent. 'Cellist; 6 evenings; Cinema. Apply, personally, MME. WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED good Orchestral Pianiste, pictures and variety; must be reliable. Box 864, "The Era."

WANTED, good Relief Pianiste, Sundays only; permanent. Apply, Box 863, "The Era."

WANTED, good Pianist; afternoon and evenings. Apply, MANAGER, Scala Cinema, Hoe-street, near Bakers' Arms, Leyton.

WANTED, Semi-professional or Advanced Amateur Pianist, willing to practise one evening weekly with Violinist; S.W. district; view to engagements. Box 855, "The Era."

WANTED, experienced Orchestral Pianist (gent.), for cinema; 6 evenings, 2 mats.; open Dec. 26. Terms, age, and refs. to SHIRLEY NORTH, 71, Finch-road, Handsworth, Birmingham.

WANTED, Pianist, with library; experienced pictures nights and one matinée weekly. Apply, with lowest terms, to MANAGER, Victoria Hall, Cowes, Isle of Wight.

WANTED, good Orchestral Pianist for cinema in West End; also Relief Pianiste and 'Celliste; must commence Sunday, Dec. 17. H. STEVENS, 66 Sandringham-road, Dalston, E.8.

WANTED, experienced Solo Pianist; open Boxing Day; own library up-to-date numbers and classics; 6 evenings, 1 matinée. Terms and experience to GENT, Bijou Cinema, Herne Bay.

WANTED, immediately, brilliant Orch. Pianist; 3 mats., 6 evgs.; also 'Cellist, evenings only; both for cinema; must be first class. State age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, first-class Orchestral Pianist; S.E. district. State terms, experience, to Box 583, "The Era."

WANTED, to open, the following Musicians:—
ORCHESTRAL PIANIST,
ORGANIST,
VIOLINIST,
DRUMMER, with Tymps and all effects. State lowest terms for 6 days and enclose photo and stamped envelope.
The Empire, Shrewsbury.

WANTED, first-class Banjoist (gent.), for Christmas dances, Dec. 22 to Jan. 1.
State terms and experience.
M. D., Grand Hotel, Harrogate.

MUSICIANS WANTED.

WANTED, for winter cruises round world, Mediterranean, and West Indies, end of December to March and April, Orchestral Pianists, First and Second Violins, Saxophonists, and Drums; preference given to double-handed instrumentalists. Interviews only, no letters, ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.

WANTED, for Police Band, competent Tympanist; must be expert with all accessories, Side Drums, Glockenspiel, Tubular Bells, &c.; height 5ft. 8in. Commencing weekly pay, 70s., with allowances for boots, rent, &c. Good pension and prospects. Apply, Box 804, "The Era."

Hippodrome, Birkenhead.
WANTED, experienced Drummer and Tympanist, to open Dec. 26. A.M.U. Terms, £3 7s.. State age. Apply, J. WHITELOCK, Argyle Theatre, Birkenhead.

WANTED, first-class Drummer, with full kit, Tympanies, &c., for Scala Theatre, South Shields; evenings only. Apply, with refs. and list of kit, to BLACK BROS., 46, North Bridge-street, Sunderland.

WANTED, Drummer, for high-class cinema; must have Tymps. and full effects; experienced straight and Jazz; evenings only; comfortable situation and good money for right man. Refs., terms, and when can open, to MUS. DIR., Empire, Longton, Staffs.

WANTED, Musicians at first-class Variety Halls.
NEW CROSS EMPIRE: Drummer.
HULL PALACE: 1st Cornet.
SUMMERHILL PALACE, BIRMINGHAM: 'Cellist.
GLASGOW COLISEUM (temporary engagement for Pantomime), 1st Violin.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER at the above-mentioned Halls.

WANTED, Trio, Violinist, 'Cellist, and Pianist (ladies or gents.), for cinema, near Aldershot; must have library. State terms for six evenings, one performance; 2½ hours nightly.
Apply, Box 844, "The Era."

WANTED, Violinist, 'Cellist, and Pianist, all soloists, for café trio at Yorkshire resort; about 24 hours week; evenings free. Terms to Box 846, "The Era."

WANTED, for special five nights and three matinées (eight performances). Christmas week, First Violin, Double Bass, Cornet, Drums. Experienced in Theatre work or useless.
Good Quartette or Trio considered, but Pianist not required.
Lowest inclusive terms, MANAGER, County Theatre, Bangor, N. Wales.

WANTED, experienced Violinist, 'Cellist, and Pianist; three days from Jan. 1; pictures; S.W. district. Write, J. G., 51, Mt. Ephraim-road, Streatham. No callers.

WANTED, Hornsea Floral Hall, July 15, 1923, 8 or 10 weeks, 7 days, all Instruments; first-class and expd. only. All particulars, PATTIE HALL, Church Institute, Hull.

WANTED (Cinema), Leader, Repet., and 'Cello; must be first-class men or useless; used to classical works; 6 nights. Terms and references to MOODY, Town Hall, Llandudno.

WANTED, semi-professional Violin, 'Cello, Drums, ladies or gents. Call Friday, 11 o'clock. DAY, 8, Lamb-lane, Mare-street, Hackney.

WANTED, Violinist-Leader, Pianist; and 'Cellist, either sex, for Relief Trio; must be used to high-class cinema work. Audition this evening or any time Fri. or Sat. MUS. DIR., Queen's Hall Cinema, Rushey Green, Catford, S.E.6.

WANTED at once, Professional Women Instrumentalists (artists), string, wood, wind, brass; rehearsals Wednesday mornings. Box 870, "The Era."

WANTED, for small Theatrical Co. on tour, Musician, to work musical stage effects. State what instruments can be played, and lowest terms, to B. WEBB, 41, Blackwater-road, Eastbourne.

WANTED, for the Band, 22nd Royal Canadian Regiment, Quebec, six ex-Army or Naval Bandsmen; age to 35; preference given to Clarinets who can double with String. Apply by letter only, giving full particulars, MUSICAL DIRECTOR, 36, Dorset-street, Portman-square, W.1.

WANTED, first-class Leaders (special terms) for Winter Cruises, end of December to April. Also Leaders, Pianists, 'Cellists, Contrabassists, to register for Liner Orchestras; audition necessary; also for Cruises, December to April, Flute, Clarinet, Solo Cornet, Trombone, and Drums, Bass to combine Trombone, Clarinet to combine E flat Alto Saxophone; must have flat pitch instruments. Apply, Messrs C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED,
REPT. VIOLIN, SOLO TRUMPET, D. BASS, DRUMS and TYMPS.
Ladies or gentlemen.
Cinema, London, N., Christmas week. Dec. 26 (five evenings and one mat.).
Lowest terms, refs., to Box 841, "The Era."

WANTED, for Pavilion, Abertillery, Mon., to open Boxing Day; twice nightly; pictures; about 4½ hours nightly; Violin Conductor, Leader Repetiteur, 'Cello, Bass, Trombone, Organist, and Drums. Terms, &c., to LIONEL FALKMAN, Musical Director, Capitol, Cardiff.

WANTED immediately, at lowest terms, Orchestra; Violin, Piano, Cornet, Clarinet, and Drums; evenings only. Also Relief Piano for afternoon and evenings. Audition Thursday, Friday, 11 a.m. Apply, G. CHRIPPES, Central Hall, Tooting, S.W.

WANTED, small Band for cinema, within a quarter of an hour Marble Arch, to commence Dec. 24. Only first-class musicians, with library, need apply, stating terms, to 50d, Claricarde-gardens, W. Park 2464.

WANTED Known.
MUSIC ON HIRE AT HALF USUAL RATES.
UNITED KINGDOM MUSIC LENDING LIBRARY.
5, Percival-st., Goswell-rd., E.C.1. Few minutes from Angel, King's Cross and City. OUR rates for hire for 1 week: 50 Trios, 5s.; 38 Trios, 4s.; 25 Trios, 2s. 9d.; 12 Trios, 1s. 6d. Extra parts, 3d. a doz. Clients may collect, or music can be sent by post, town or country. BANDS FOR CINEMA, CAFE, and DANCES PROVIDED. Others satisfied, why not You?

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED, Urgently, Songs and Dance Music, for immediate publication. MS. to MESSRS. H. AND R. MILLER AND CO., 10, Melvin-road, Anerley, S.E.20.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.
'Phone, Maida Vale 1882.
Licensed annually by L.C.C.
Lessee and Manager,
WILFRED E. BOYCOTT.
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY,
A.R.A.M., MUS. DIRECTOR,
Broadway-gardens, Walham Green,
Holds Orchestral Classes Daily at above Studios.

TAVAN AND ALDER ARRANGEMENTS.
MUSIC LENT FOR HOME STUDY.
CINEMA EXPERIENCE INCLUDED.
ENGAGEMENTS PROVIDED.
PRIVATE VIOLIN LESSONS GIVEN.
(BOWING A SPECIALITY.)
Complete Orchestras or Individual Artists Supplied at Shortest Notice.
Managers are invited to call.
All communications to
W. E. BOYCOTT.

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THE LONDON MUSIC LENDING LIBRARY,
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Music selected to suit all films. Catalogue 20,000 pieces. Specimen parcel, Orchestra, 3s.; Piano solo, 2s. 6d., post free. SARTORI STRINGS. Best on the market.
THE LONDON MUSIC COVERS.
MUSICIANS and BANDS recommended for CINEMAS and DANCES.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED, Compositions (words or music) for Publication. KINGSWAY MUSIC CO., 10, Denmark-street, W.C.2.

WANTED Known, up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mans., West End-lane, Hampstead.

WANTED Known, the most up-to-date Music on Hire, Cinema and Café. No repeats. Lowest terms. HARRY WESTROP, 158, Millfield-rd., Clapton, E.5.

WANTED Known, Cinema Music Programmes 2s. 6d. weekly. Bergs, Tavans. Latest Music. COOPER'S MUSIC LIBRARY, 540, Caledonian-road, Holloway.

WANTED Known, Relief Pianists, try "PICTURES" LENDING LIBRARY, 18, Harewood-rd., Merton, S.W.19.

WANTED Known.—The Cheapest Music on the market for Cinemas, Hotels, &c. Send for Lists. SNELL & CO., 4, Marten-road, Walthamstow, E.17.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED Known, THE KINEMA MUSIC LENDING LIBRARY. Bro. Musician, have you got what you require for your film? If not, all I ask is a trial. Satisfaction guaranteed. 3s. sample parcel orch. MUS. DIR., as above, West Ealing, W.13.

MUSICIANS' WANTS.

WANTED, Engt. by Violin-Dir.; cinema; library; West-End experience; moderate salary for perm. VIOLINIST, Box 845, "The Era."

WANTED Known, smart Musical Director (Violinist), disengaged (through change of management); over 2 years last engagement; Tour or Resident; library; highest refs. CONDUCTOR, 8, Mowden-terrace, Darlington.

WANTED, by Pianiste-Conductress, exp. pic.; large library. SILVESTER, 11, Trinity-road, Weymouth.

WANTED, Engt. by Conductor or Repet.; compose, arrange, score, band parts. Good vocal trainer. Box 842, "The Era."

WANTED, by well-known Violin Conductor. Appointment in that capacity or Musical Director. Advertiser has wonderful library of attractive music. Fine references from West-End restaurant and other important sources, including famous cinema.
Moderate salary if comfortable conditions. Box 792, "The Era."

WANTED, Engt. by Young Lady Violiniste, Rep. or Trio; exp. MISS STEPHENS, c/o The Rais Orchestral Agency, 48, Rupert-street, Shaftesbury-avenue, W.1. Regent 3037.

WANTED, Engt. by Violinist (Rep.); combine Viola; thor. exp. cinema; can open Monday next. G. L., 75, St. Paul's-road, Highbury, N.1.

WANTED Known, Violinist-Repetiteur, able to lead; good tone; fully experienced all lines, open for deputising or permanency; London or near; moderate terms. 'Phone, Putney 282. 45, West Hill-road, Southfields, S.W.18.

WANTED, Engt. by Violinist, First or Rep.; library; Vln. and Piano; cinema or café; cinema experience. Apply, W. HOLLAND, School House, West Wycombe, Bucks.

WANTED, a Job, by useful Violin Repet. or Second; first-class testimonials; abstainer. Write now to H. FOREMAN, c/o Caldwell, 28, Elizabeth-street, Ibrox, Glasgow.

WANTED, Engt. by Violin Rep. or Second Violin; also Banjolin. Cinema or dance work. Accept small salary locally. T., 2, Grosvenor-park, S.E.5.

WANTED, Engt. by Rep. Violin (young man); exp. cinema or café. F. L., 26, St. Margaret's-road, Barking, E.

WANTED, Engt. by Rep. Violin (young man); perm. or deputy; exp. any bus.; can lead when required. VIOLINIST, 38, Huddart-street, Bow.

WANTED, Engagement by fully experienced Leader-Violiniste; Soloist; excellent library; cinema, café, hotel. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W.

WANTED, by MISS IRENE DE WITT, experienced Violin-Leader, an Engagement, with or without library. 36, Bulstrode-road, Hounslow.

WANTED Known, Violin-Leader (lady), disengaged for Christmas or perm. Engt.; any bus. BURKE, 34, Gladstone-street, Blackpool, S.S.

MUSICIANS' WANTS.

WANTED, Christmas Engt. (or perm.) by Leader-Violiniste (lady); disengaged Dec. 23; thoroughly experienced; cinema, café, and hotel work. Also 'Celliste. Together or sep. Box 843, "The Era."

WANTED, A CHANGE BY JAZZ LEADER - VIOLINIST (ALSO STRAIGHT) and SAXOPHONIST; CLUB HOTEL OR SEASIDE. ALL COMMUNICATIONS TO BOX 810, "THE ERA."

WANTED, by VIOLINIST (can double VIOLA). Engagement; Leader or Repet. VIOLINIST, c/o THE LONDON MUSIC LENDING LIBRARY, 28, Lonsdale-rd., Barnes, S.W. Telephone: Hammersmith 1566.

WANTED, Engt., by First-class Solo Violinist-Leader; fully experienced in all kinds of high-class music; extensive library and highest testimonials. Apply, LEADER, 20, Flaxman-terrace, Upper Woburn-place, London.

WANTED, by good Violin, Leader or Conductor; thor. exp. any bus.; tour preferred. Wire or write, VIOLINIST, c/o 5, Colston-avenue, Bristol.

WANTED, engagement by thoroughly experienced Variety Leader; safe and reliable; London only. Box 865, "The Era."

WANTED, Engt., Lead or Rep.; exp.; panto, &c. VIOLINIST, 9, Levensgrove W., Blackpool.

WANTED, by Violinist-Leader; thoroughly experienced in all lines; can supply bands for Jazz. All coms. to LEADER, 48, Morning-lane, Hackney, E.9.

WANTED Known, MR. R. ZELBA, Leader-Violinist and Banjoist, is at liberty for engagements during Christmas week; town only; can provide Orchestra or Jazz Band. ZELBA, 70, Dryland-rd., Highbury, N.5.

WANTED, Leader Violin and Pianist requires Engagement, Cinema, in or out of town; move if necessary; mod. terms. VIOLINIST, 30, Woodstock-rd., Finsbury Park.

WANTED, Engagement, First-class Violinist-Leader; good tone; well experienced fitting pictures. Fine large library. Supply orchestra if desired. Reasonable terms for evenings; London only. Please write Box 874, "The Era."

WANTED Known, first-class Leader-Violinist, at liberty; two years' engagement completed in high-class town cinema; extensive up-to-date library; fitting a feature. Audition mornings. Write S. M., 18, Little Alie-street, E. 'Phone 698 Avenue.

WANTED, Evening Engagements, Deputising or Permanency; Town and S.W.; experienced Violiniste. MISS BUXTON, Certs. T.C.L., 36, Church-avenue, East Sheen, S.W.14.

WANTED, by eminent lady Violiniste (Parisienne), engagement; music-hall or cinema; highest credentials. BENHAM, 14, Chichester-road, London, W.2.

WANTED, by Violiniste, Re-engagement; experienced cinema work; would deputise. 195, Adelaide-road, N.W.

WANTED, Engt. by exp. Violiniste; pupil of Joachim; exp. Tavan, &c.; free Dec. 30; any direction. The Bungalow, Arkley, near High Barnet.

WANTED, Engt., Violiniste; exp.; any business; exc. library; open for deputising; can supply Trio or Quartette. M. D., 68, Frobisher-road, N.8.

WANTED, Evening Engagements, Deputising or Permanency; town and S.W.; experienced Violiniste. MISS BUXTON, Certs. T.C.L., 36, Church-avenue, East Sheen, S.W.14.

WANTED Known, good Orchestral lady Violinist; well up in Tavans, &c.; with small cinema experience; is willing to play under good leader for quite small salary to further experience; London or subs. only. Box 824, "The Era."

WANTED, BY FIRST-CLASS VIOLINISTE, GOOD SOLOIST; VERY GOOD; SMART APPEARANCE; FREE CHRISTMAS; EXCELLENT HOTEL REF. INSTRUMENTAL AND VOCAL TRIO IF DESIRED. BOX 869, "THE ERA."

WANTED, Engt., Violiniste; open Monday; thor. exp. theatre, variety, pic. Wire for Mon., D. TERRETT, Bungalow, Riverside, Ramsey, I.O.M.

WANTED, engagement by Violiniste, well experienced. MISS L. C. MATTHEWS, 230, Croxted-road, Herne Hill, S.E.24.

WANTED Known, experienced Lady Violiniste, also Viola player, open for London engt. VIOLINISTE, 8, Norland-gdns., Shepherd's Bush, W.11.

WANTED, engagement, Violin or Viola; 15 years' cinema and variety expeience; 5 years last shop. BASSETT, 42, Ballater-road, S.W.2.

WANTED, Engt., Violinist and 'Cellist; joint; cinema or dance; thor. exp. C., 13, Otterburn-street, Tooting, S.W.

WANTED, engagement by Violinist or Viola; ex. Opera, Var., Pictures; 6 years one engagement, 3 another. VIOLINIST, 1, Jordan-avenue, Kimberley-street, Hull.

WANTED, re-engagement by first-rate Violinist; cinema or dance business or deputising; excellent references. Write, WILL EVANS, 17, Cambria-road, Camberwell, S.E.5.

WANTED, Engt. by exp. Violin; can double Viola; any bus. VIOLINS, 117, Stanstead-road, Forest Hill, S.E.23.

WANTED Known, a good Violinist would Join good Harpist or Guitarist, for pitching, with good-class work. Address, Box 859, "The Era."

WANTED KNOWN,
VACANT MONDAY NEXT,
EXPERT JAZZ VIOLINIST.
BOUBLE BANJOLINE AND SLIDE CORNET.
ALL COMMUNICATIONS,
"MARIONI," 63, TATHAM-STREET, SUNDERLAND.

WANTED, engagement in London as Violinist; experienced; one or two evenings a week (not Sundays). Box 862, "The Era."

WANTED, Engt. by First-class Violinist; thoroughly capable and experienced; highest refs.; in or near London. Box 860, "The Era."

WANTED, Engt. by Violinist, at liberty Dec. 26; any business; thoroughly experienced. Offers. HARROP, 66, Hurst-street, Oxford.

WANTED, by competent Violinist, to play with Pianist in cinema where an occasional first-class solo would be appreciated; good refs. Write SOLOIST, 41, Union-terrace, York.

WANTED, by Violinist, Engt. as 2nd Violin in Cinema, to gain experience; own library; audition given; low salary; anywhere. Box 878, "The Era."

WANTED Known, Cornet, experienced, with small Orchestras for Dances, Dinners, &c., is open for Christmas engagement and odd dates. Reply, Box 817, "The Era."

MUSICIANS' WANTS.

WANTED by Trumpet, combine Cornet-Trombone, E-flat and B-flat Saxophones, Engagement with Jazz Band, Revue, Musical Act, or Dance Bus. D. McNAMARA, c/o Cowboy Syncopators, this week, P.A., 15, Keystone-cres., King's Cross, N.1.

WANTED Known, Solo Cornet, disengaged, through cut in orch.; exp. all lines; good tone, transpose at sight; exc. refs.; ex-Service; M.U. Coms., ALLEN, 8, George's-avenue, Newton-on-Ayr, Scotland.

WANTED, Engt. by Cornet; dis. from Dec. 20 for 5 weeks; accept any bus. Pars. and terms to GREEN, 15, Smallwood-road, Tooting, S.W.

WANTED, Engagement by Solo Cornet; competent and reliable. K., c/o Mr. Venners, 187, Hertford-road, Enfield Wash.

WANTED, Engt. by an exp. Solo Cornet; reliable, with good refs.; any bus.; can double Violin. Address, CORNETIST, 26, Silverdale-road, Shirley, Southampton.

WANTED, Engt. by Clarinet, high pitch; M.U.; Northern district preferred. CLART., 26, Chislehurst-avenue, Blackpool.

WANTED, Engt. by good Clarinet, either pitch; exp. all lines; excel. refs.; reliable. CLARINET, 94, Edward-road, Croydon.

WANTED, Engagement by Clarinet Player; 16 years' exp. orchestra; variety, cinema; excel. refs. J. W., 94, Buckhold-road, Wandsworth, S.W.18.

WANTED, Engt. by D. Bass (lady), long exp. in var. and first-class cinema; M.U.; perm. or dep. TURNER, 3, Parson's-hill, Woolwich, S.E.18.

WANTED, Change, by Lady Double Bass; all experience; long references; anywhere; special terms Southend permanent. Box 858, "The Era."

WANTED Known, Double Bass, combining Banjo; disengaged; any business. O. E. ADAMS, 66, High-st., Hampstead, London, N.W.3.

WANTED, Engt. or Dep. by experienced String Bass; any business. BASSO, 57, Gt. Cambridge-st., Hackney-rd., London, N.E.

WANTED, Engagement by experienced Double Bass (4 strings), Café, Hotel, or Cinema; just finished 2 years engagement Cinema; any business. EDWARDS, 24, St. Mary's-rd., Hornsey. 'Phone: Museum 8056.

WANTED Known, Bass Player; experienced; open for engagement. BASSO, 63, Arlington-road, Camden Town, N.W.

WANTED Known, Engt. by Trombone; thor. exp.; any bus; London dis. pref.; disengaged; Concert, Opera, Jazz, Cinema, or tour; distance no object. SMITH, 5, Cobden-street, Greenbank, Blackburn.

WANTED, Engagement by Trombone; competent and reliable. HIBBS, 234, Knutsford-road, Warrington.

WANTED, engagement by Trombone; experienced and reliable. TROMBONE, 73, Castle Hill-road, Hastings.

WANTED, Engt. by Bombardon, after long tour; any business. BLACK, 24, Melton-street, Euston-square, London, N.W.1.

WANTED, by Saxophone (E flat alto) Player, disengaged. Apply, A. J. WILSON, 150, Sunnyhill-road, Streatham. 'Phone, 353 Streatham.

WANTED KNOWN, FIRST-RATE SAXOPHONIST; E-FLAT ALTO AND C MEL.; H. AND L. PITCH; HAS VAC. DATES; LONDON; EVGS. ONLY. GOOD OFFERS TO 8, ST. MARK'S ROAD, HANWELL, W.

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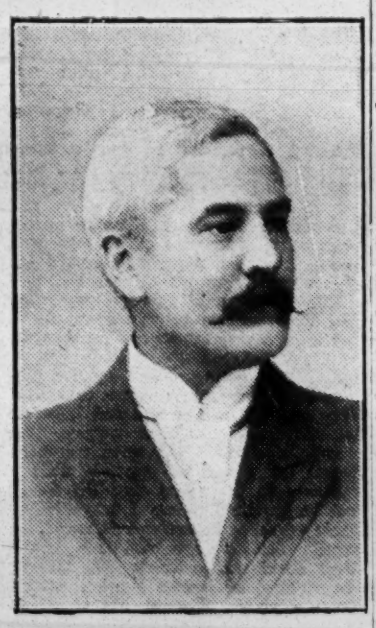

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Whether Stanley Logan's next one-act play isn't likely to cause a vast amount of discussion.

* * *

Why Will Evans and Valentine are not as friendly as they might be.

* * *

Who was the "old-timer" who wanted £300 a week to go to the Palladium.

* * *

What he said when he was offered £10.

* * *

Whether the very egotistical journalist will try to stop the "all-black" revue.

* * *

Whether Charlie Cochran cares, anyway.

* * *

Whether Knoblock has finished his play for Delysia.

* * *

Whether a certain well-known firm of producers isn't £28,000 overdrawn at the bank.

* * *

What they are going to do about it.

* * *

What will happen at the Hippodrome pantomime when both the Prince Charmings insist on appearing at the same performance.

* * *

How they know at a certain theatre in the Strand that the Prince of Wales prefers bottled beer.

* * *

Whether Donald Calthrop has brought back many plays from America.

* * *

Whether Winston Churchill is writing a farcical comedy during his temporary retirement.

* * *

Whether he will call it "My Hat!"

"IF THREE BELIEVE."

Play, in One Act, by Christabel Lowndes Yates. Produced for the First Time at the Pavilion, Amersham, on Dec. 7.

Beatrice ..... Rosalind Scott Watson
Geoffrey ..... Reginald Fox
Jesmond ..... Malcolm Morley

"If Three Believe" is a strong, intense drama, which holds its audience from start to finish. Beatrice, the widow of a devoted husband upon whom an adjourned inquest is being held, has, on All Souls' Eve, a stolen interview with her lover, Geoffrey, and tells him that Henry Jesmond, her husband's friend, is the man she fears. The sound of a car causes Beatrice, trembling with fear, to hide her lover behind the curtains of the French window, only in time to turn from them and come face to face with Henry Jesmond, who says he has come to see the child, Babs. He goes into an adjoining room. Geoffrey, who has heard all, then comes from his hiding-place, and Beatrice tells him he had better slip quickly away through the French windows before Geoffrey returns.

A strong, intense scene follows between the guilty wife, who has administered the poison given to her by her lover to her husband, and Jesmond tells her it is All Souls' Eve, the night the Dead return. He says: "If Three believe, they will see the one they all love so well. The child believes he will come, I believe—and you are the third." The room is darkened and the French windows thrown open by Jesmond to admit the spirit of the man who was his friend, works Beatrice to a pitch of frenzy till she confesses to the murder after Jesmond tells her that her lover has been removed by detectives as he left the house through the French windows. Terrified, Beatrice tells all, and in her fear she imagines she sees the spirit of her husband coming to accuse her. Her terror at the end of the play is so intense that it holds the audience spellbound until she falls dead at the feet of Jesmond.

Mr. Reginald Fox, as the lover, was excellent. The firm handling of the part of Jesmond by Mr. Malcolm Morley was skilful and fascinating. Miss Rosalind Scott Watson, as Beatrice, thrilled her audience, and it was undoubtedly one of the best things she has ever done. There were many calls at the end—both for the artists and the author.

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SUNDERLAND PHILHARMONIC.

Sunderland Philharmonic Society's first concert of the season at the Victoria Hall was a decided success. The choir excelled itself in the rendering of unaccompanied part-songs. Their proficiency was due in a great measure to the conductor, Mr. Newton Laycock, by whom they were trained. The items included "It was a Lover and Her Lass" (Dr. J. C. Bridges), "Go Song of Mine" (Sir Edward Elgar), "How Sweet the Moonlight Sleeps," a fifteenth century carol; "Of a Rose I Sing"; two folk songs and two Old English madrigals. No doubt the outstanding feature of the concert were the contributions by the Catterall Quartette, who played up to their reputation. Miss Dorothy Silk (soprano) was the soloist.

The London Sunday School Choir (founded in 1871) will hold its next great musical festival at the Royal Albert Hall, South Kensington, on Saturday, February 17, 1923. There will be a choir and orchestra of 1,100 performers, and Miss Carrie Tubb, Mr. John Turner, and Mr. Robert Radford have been engaged as soloists.

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"THE MASQUERADE."

At Cheltenham.

Romantic Comic Opera, by Herbert T. Rainger, music by S. J. Grove, Produced at the Opera House, Cheltenham, on Tuesday, Dec. 12.

Sir Anthony Warden .... Mr. F. Pates
Sir Peter Pommers.. Mr. A. H. Hughes
Captain Morel .... Mr. T. W. Willink
Roland Neville .... Mr. C. Coxwell Rogers
Percival Trivet.. Mr. Herbert T. Ranger
Rev. Dr. Budget .... Mr. Lyn Ranger
Sharpe .... Mr. H. O. Barnett
Cæsar .... Mr. Roy Gardner
Captain Holroyd .. Mr. W. Holloway
Sir Walter Ferraby .... Mr. E. Jones
Landlord .... Mr. W. Woodhouse
Phœbe Neville .... Miss B. Baber
Joan Warden .... Miss Violet Leach
Eleanor .... Miss Marie Elliott
Margery .... Miss Hilda Pattison

Mr. Herbert Rainger and Mr. S. J. Grove, the composer of the music, have jointly to be credited with producing a comic opera of first-class rank. The story opens on the terrace of Sir Anthony Warden's house with a chorus of officers, &c., serenading Phœbe, "the queen of beauty," on her eighteenth birthday, decreed by Sir Anthony to be also her wedding day. He intends Phœbe to wed Sir Peter Pommers, to further certain little schemes of his. Sharpe, his sly, sleek clerk, lets out the secret that Sir Anthony, as the guardian of Phœbe and her brother Roland, his mishandled some part of their fortune, and is determined to arrange matters so that he can cover up his delinquency. Sir Anthony has found letters to Phœbe from a Captain Morel, soldier of fortune, and a friend of her brother's, but whom she herself has never seen. Following a proposal from Sir Peter, which is declined, a troupe of strolling players enter the scene, amongst them being Morel and Roland in disguise. Sharpe suggests that the melancholy Percival, leader of the troupe, be bribed to impersonate Captain Morel, in order to disgust Phœbe with him. How the plot fails, with ludicrous results, how Percival abducts Roland at the masquerade clad in Phœbe's cloak, of the elopement of Phœbe with Morel and the subsequent happy ending in the wedding of the happy pair, need not be detailed at length. In Act II, the Rose Garden, a delightful set, is given an extremely pretty dance in Watteau costume, performed by an octette of charming performers. Act III represents the courtyard of an inn at Gloucester, admirably done, where the jaded searchers after Phœbe meet at early morn, and where the threads of the plot are unravelled to the satisfaction of everybody. The lyrics are excellent and put to music by a masterful and sympathetic hand. Several of the refrains linger in the memory, notably "Roses of Love," sung by Captain Morel (Mr. Willink), and chorus and concerted work reach a very high standard. The finale to Acts I and II had a volume and ring that were irresistible.

The author is to be complimented on his clever character sketch of Percival Trivet, the down-on-his-luck yet irrepressible actor, a fine low comedy part. Mr. H. O. Barnett, as Sharpe, the cringing lawyer-clerk to Sir Anthony, gave a most effective impersonation. Mr. A. J. W. Willink sang and acted admirably as Capt. Morel; Mr. Frank Pates, as Sir Anthony, was always to be relied on in every department; Miss Beatrice Baber, as Phœbe, presented a delightful study as the winsome English girl; and Miss Violet Leach, as Joan, sang and acted very prettily. Miss Hilda Pattison, as Margery, was quite convincing.

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SUNDAY TRAVELLING.

OFFICIALS' HANDLING OF TOURING COMPANIES.

Mr. Claud Vernon, manager of the Wylie-Tate "Peep Show" company, writes:—

Some of my experiences with the railways during the last few weeks are:—

A journey from London to Blackpool was quoted me officially for my company, trucks to arrive between 4 and 5 o'clock. I particularly took up the question of the trucks arriving at the time stated, and pointed out to the official in London that it was important we should get the scenery in on Sunday. It takes 20 hours to fit up, partly owing to a large electrical plant. Having received an assurance that everything would be in order, this is what happened:—One of my trucks was taken off at Preston en route, and the second one was taken off at Crewe. We arrived in Blackpool, minus trucks. After considerable trouble, telephone messages and railway officials' wires, I received the least important of the trucks at 8 o'clock the same night, the second truck not arriving until 5.30 a.m. on Monday. My firm was put to the expense of double time for labour and excess charges on lorries.

On another occasion the same assurance was given me from Glasgow to Newcastle. In this instance the railway representative came to see the company off, and told me the trucks, instead of going on the early train, were going with the company, which, of course, was quite satisfactory. Five minutes before the train was due to depart, an official stopped one of the trucks from being put on the train, stating that the train was overloaded. There was no time to argue the point, and we steamed out of the station without the truck. After sending urgent messages and seeking the station-master and inspector at Edinburgh, I managed to get an unofficial promise that they would endeavour to send the truck along to reach us at Newcastle at midnight Sunday, providing Glasgow forwarded it by the next train. Here again my firm was put to extra expense for lorries and eight men's time at 3s. 2d. per hour, besides the inconvenience of my own staff having to work all night Sunday, as well as the following Monday. A brother manager in the same town was supposed to receive his truck at 8 o'clock Monday morning, where he had lorries and men waiting to unload. I heard from him later in the week that he received the truck at 3.30 in the afternoon.

I frequently go to the station with my staff after finishing on Saturday night. Here is an instance of the treatment received:—

We are requested to be loaded up at, say, 4 o'clock on Sunday morning in order that the trucks may go on a goods train at 5 a.m. The porters very reluctantly bring along the sheets one by one and place them on the platform, so the time goes on until 20 minutes before the time of departure of trucks, without their having made an attempt to start to sheet. By this time one is getting a little agitated, and when one approaches the foreman porter or inspector, his retort is, "You were not loaded up in time. It can't go on this train now." Although they want an hour to sheet, when one distributes extra coin of the realm amongst the officials, how marvellous and magical it is that it can be done in a quarter-of-an-hour to twenty minutes, and the trucks catch the train as arranged.

Recently I was given a journey from Hull to Glasgow by one railway group. The time of arrival quoted did not make it possible for me to accept. The agent endeavoured to get a fresh quotation with times more likely to suit, but was unsuccessful. I therefore approached another group, by a different route, and received a satisfactory journey from them. I thereupon settled with them. No. 1 group got to hear that I had done so, and endeavoured to persuade me to accept their route, and gave me a fresh quotation in competition, but I would not give way, having settled with No. 2.

The unfortunate position was that No. 2 group had to rely upon No. 1 group supplying trucks and coaches out of Hull. Upon approaching No. 1 group and giving them my requirements, I received a letter in which they stated that I should find it better to avail myself of their service. A vestibule corridor and open car stock would be placed at my disposal; a footnote to the effect that this could not be supplied unless I travelled by their route. Interviews followed, in which No. 1 representative stated they could not guarantee the size or description of trucks I asked for if I travelled No. 2 route, but would do their best. I had to cancel my journey by No. 2 route, and was coerced into accepting the No. 1 group's journey.

Frequently the arrival time is quoted incorrectly in order to secure your journey where there is competition, and should you by chance see the official sheet, you will find that the schedule time for the train to arrive at its destination is anything to an hour or an hour-and-a-half afterwards.

There are over a hundred companies travelling each week-end, and the remuneration received from same must be a consideration to the railways, and I urgently appeal to the touring magnates to "get a move on."

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WHO'S WHO IN SCENIC ART.

T. A. BINGHAM-SEDGWICK.

Thomas Alonysius Bingham-Sedgwick was born on Dec. 14, 1862, 60 years ago to-day—at 97, Mount-street, Grosvenor-square, W. He attended Archbishop's Tenison School, when Leicester-square was a rubbish heap, and the youngsters used to climb the railings and chip lead from the Equestrian Statue. Then to the Royal Masonic Institution for Boys at Wood Green, where his pictures were hung on the school walls. At 16 young Sedgwick was apprenticed successively to Curtis & Henson, house agents, to Frodsham, the watch makers, and to Kent & Sons, brush makers. Sent by the last-named firm to Dublin, he chiefly studied the Irish scenery. Painting from Nature occupied his spare time. After two years he returned to England and joined a fit-up company as scene painter at £2 per week, of which no more than 2s. a night was ever forthcoming. He painted scenery on the floors of Town Halls in the daytime, and posters for the walls, learned 14 parts a week, and sang between the farce and the drama, travelling from town to village and village to hamlet, on top of a load of scenery. Returning to Dublin, he painted scenery for Catholic Colleges—state performances at Dublin Castle. The Earl of Kilmoray, one of George Edwardes' financiers, took an interest in him and introduced him to Edwardes. Mr. Sedgwick worked as assistant artist for Michael Gunn and Maloney at the Gaiety, Dublin. He had a retaining fee for the Opera House, Cork, where he equipped "Robert the Devil" for the Carl Rosa Company, painted scenery for Augustus Harris, Italian Opera Company, and the D'Oyly Carte Opera. It was not then the custom to travel much scenery, but to send models on to the local artist to develop. Mr. Sedgwick suitable decorated the City Hall on the death of Parnell, and when he returned to London he helped the contractors to paint Maskelyne and Cook's Home of Mystery, and the Alhambra. He worked for W. T. Hemsley, and promoted the first Scenic Art Society in 1896; and at the Imperial Theatre and Kennington Cross he worked for Edmond G. Banks, and with Tondi on exhibition work year after year. He built the Lager Beer Hall at Earl's Court in 1897, and produced "Judgment" at the Paragon, Mile End-road, for Mr. Adney Payne. He painted for John Lawson, and his first pantomime was at the St. James's Theatre, Manchester, where he remained two years. He has been scenic artist at Birmingham, Mexboro', Hoyland, Leicester, and Liverpool. He was for some time lessee of Heywood, Radcliffe & Bacup Theatres, where he ran travelling companies. He worked for Farnie at the Avenue, with the late Fred Storey, also for many music hall stars—the Boisetts, the Brothers Luck, Jack Preston, Joe Peterman, Zona Vevey, and for Henri Gros. During his career he has written some 300 songs—for Dan Leno, Dan Leno, jun., Walter Stockwell. His patriotic songs include "The Crown of England," "Command of the Sea," "They are Stealing a March," and "Follow the Flag." He was publicity agent for French Flag Day. Journalism, and a devastating illness, account for recent years.

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WANTED—A SCHOOL OF MAKE-UP.

HOW WE DIFFER FROM OUR AMERICAN FRIENDS.

By MAISIE GAY.

Someone suggested I should write an article on the art of being ugly. I will try. So far as I am concerned, that art is only natural. Because I am the ugly duckling! Ugliness, however, is only skin deep, just as beauty is only skin deep. And if either is applied, you can rub it off!

Make-up is a tremendous art. I possess memories that are dear to me. Maurice Harvey told me many things I did not know. I played the part of Mrs. 'Arris in "The Whirligig." I had no idea of how I should make-up. I was going to put on my face all sorts of lines. The result was that I greased my face and made it absolutely shiny. Then I got the real effect—the colour of my skin, though it looked a bit "dead."

Of course, you will all agree it is no crime to be ugly, not if you are sincere with it. In "Snap" at the Vaudeville Theatre I play the part of charwoman. Now, I like being a charwoman—on the stage. I took the character from a charwoman I employed, else I should not have known anything about a charwoman. I used to say to her, "It's a nice day."

And she would say, "Yes, it's a very nice day."

Or, "It's raining?"

"Yes, its raining hard—it always does," she would reply.

This charlady had no joys in life. I would ask if she would have a drink, and she would say, "Yes; I don't mind if I do." She was a matter-of-fact charwoman—a real one, an agreeable one. I begged upon her for her bonnet, but she said she would not sell it, and a week later she told me it had been—stolen!

Now as to make-up. I could go into the street with the make-up I have on as a rule. I wish girls would not make up so heavily as they do, because they lose their expression. I would really like to establish a school for make-up, but I am not sure whether it would be a financial success. At this school I would teach the girls to put on only the very lightest make-up and follow their own natural colour, or very slightly accentuate it because of the brilliancy of the spot lines. In my own case I put powder over cold cream, and a small amount of rouge. According to the part I play, so I change the lining of my eyes. A certain amount of make-up is necessary—you are bound to make up your eyes in whatever part, whether you are a charwoman or not.

I have recently come back from America, and I can honestly say that theatrical business across the water is really wonderful. But the girls in the shows make up very badly. Why that is so I really do not know. They dress beautifully, but they over-do their make-up. And they badly want a school there.

Many pretty girls have been ruined because they have not known how to apply the grease paint. They, like I did when I first went on the stage, listen to someone who thinks he or she knows how to make-up—someone gives them one idea and others another idea, and confusion therefore is worse confounded. My first advice came from a stage manager—it was wrong advice I afterwards discovered, to my sorrow. I put on every colour I could lay my hands on, and I had a face that was like enamel. I really believe I had blue side-whiskers! The stage manager had told me that I must put on some blue to shade my face. But I had everything on. He must, most certainly, have pulled my leg! Indeed, I found out by observation later that he had succeeded in doing so.

I may say that it is only by observation one can learn anything. When I went on the stage at first I knew nothing. But in a show at Sheffield called "The Cherry Girl," I saw a girl use her arms and her feet beautifully, and this prompted me, when I got home, to practice her movements before the mirror. This practice was of great importance. It taught me much.

As I have inferred, make-up is a great art, and this art is misunderstood in America. The art of acting is always to be natural. You must get into clothes that fit the part, not into clothes that fit you. That is where the difference between American artists and the English artists is so pronounced, as I have seen it recently. You can always pick out English people who are acting on the American stage because they wear clothes for their parts, whereas the Americans say, "I have just bought this garment. I look nice in it, though it does not exactly fit me." They want to look just as if they were born in their clothes.

Every artist in America specialises. She does not go in revue and play several characters, like we do in England. She does not like that way of acting. She does one part and no more, not eight or nine different parts. Everybody is a type of her own. The casts, therefore, are tremendous. This would not obtain in London, but it must be remembered that in the United States the theatres are much bigger, and the public go to theatres oftener than British people. And they have got the money to go to theatres, too. Over there their one great hobby is to go to the theatre. The public extend their patronage to every theatre. In England the public patronise only those theatres or music halls where their favourites are. In England the people are too fond of idolising the artists; they follow them in whatever part they take. Here people go to see the artists they like; in America they go and see the play. Would that this state of things were the case in England.

In America you have got to have the "punch" in the second act, else the play is not a success, for the audience generally leaves the show after the second act, whether it is a comedy or musical comedy. It is the second act that matters.

I do not believe you can teach deportment, although dancing is the finest thing to assist in this direction. It makes one absolutely forget herself, and there again you become natural. "Jimmy" Hart once said to me: "You just take the stage as if you own it." That was because I knew how to plant my feet and walk on in tights.

STEDMAN DANCE MATINEE.

At the Court Theatre.

There was some wonderfully good dancing, well worthy of the Stedman tradition, to be seen at a special matinée given on Tuesday afternoon at the Royal Court Theatre, in aid of the Heritage Craft Schools for Cripples. The ballets and dances were invented, arranged, and produced by Mlle Lilian Lcoffeler, were executed so charmingly, gracefully, and happily by her pupils, that a warmly appreciative and deserved round of applause greeted the lady on her appearance at the conclusion of the performance.

The first half of the programme consisted of sixteen items that included serenades, minuets, valses, pas de fascination, &c. Miss Haidee Rosalle distinguished herself by her clever acting and expressive movements to the music of the Valse Triste of Sibelius, and Miss Gertrude Martin, billed as the "new English Première danseuse," proved to be a very dainty little lady, light, graceful and full of vitality, dancing minuet and Spanish serenade with a nice sense of character and exceptional ability. Another remarkably graceful and pretty girl, Miss Gladys Dixson, was a delight to the eye whenever she was on the stage, while Miss Kitty Lee's miming was particularly good, although slightly over-inclined to the farcical. Both Miss Gertrude Martin and Miss Kitty Lee were at their best in the second half of the programme in "Terpsichore," a ballet for which Mlle. Lilian Lowffeler was entirely responsible. It is a pretty well-conceived trifle all about an Italian dancing academy, when a new pupil (Miss Martin), in despair at her own clumsiness and the displeasure of the dancing master invokes a statue of Terpsichore, and is given the knowledge and ability to become Prima Ballerina, aided by her faithful friend, Beppo (Miss Kitty Lee). Miss Martin did remarkably well as Nina, executing difficult steps with delightful ease and finish. The afternoon concluded with a divertisement, giving once more all the graceful, happy, talented girls and children a chance to display to the audience the excellence of their training and the charm of their youth.

The party of Mr. Ward Cowdery's pupils, students of the London School of Singing, who sang at a recital in the Steinway Hall on Monday, were, naturally, at different stages of development. But the work of even those who were obviously not much more than beginners, the free, natural tone, clean attack and true intonation, gave proof positive of a training based on sure foundations.

Pupils of the Florence Etlinger School will give a performance to-night, and another on Friday afternoon. The programmes will be made up of a scene from "Madame Butterfly"; an adaptation from the French, entitled "A Slight Mistake"; the Oasis scene from "Thais"; "Miss Smith, Forward"; a recitation of Austin Dobson's—"Secrets of the Heart"; and a series of Hellenic poses.

IN THE SUBURBS.

GRAND GUIGNOL THRILLS.
At Brixton.

People who delight in dramatic thrills should certainly pay a visit to Brixton Theatre this week, where James Willard is presenting five one-act plays of the Grand Guignol type.

The first play, entitled "The Ace of Hearts," deals with the eternal triangle. The characters were powerfully portrayed by Miss Dollie Bishop and Messrs. James Willard and Eric Norman. "The Thunderbolt" gave the same actors another excellent opportunity of showing their dramatic ability in this special class of play. In "The Red Prince," Mr. Percy Coningsby, as the escaped convict, gave an exceptional performance of powerful emotional acting, and was ably assisted by Miss Doreathea Vivian. "The Girl With the Angel Face" was the next on the list, and was presented with equally successful results. In conclusion, "Our Mollie," a comedy, was presented, and in this Miss Dollie Bishop and Messrs. James Willard and Percy Coningsby afforded evidence that they were quite as good in farcical plays as in the serious drama.

"THE HOME OF THE FAIRIES."
At the Elephant.

Despite its many visits to Mr. Charles Barnard's playhouse, Mrs. F. G. Kimberley's novel and pretty fairy play still proves a potent attraction to South Londoners, especially the younger generation. On Monday evening many of the songs were redemanded, while the large audience could not have enough of Madame Walker's Little Fairies in their specialities. It speaks well of the care expended in the training of these clever youngsters, for they sing, dance, and act with spirit throughout. The Wonderful Coloured Fairy Fountains proved an irresistible attraction, and the featuring of a number of local kiddies added to the attractiveness of the show with Elephant patrons. It should be remembered that an adequate company support Mrs. Kimberley and Mr. Frank Liston in the depiction of their admirable production. "The Home of the Fairies" is handsomely staged, mounted, and dressed, and Mr. Edward A. Hull's scenic pictures deserve mention. The play is ideal for the approaching festive season.

"COME ON, STEVE!"
At Stoke Newington.

Messrs. Scott and Whaley are scoring heavily in this "fantastic farce with music" at the Alexandra this week. Laughter is seldom absent whilst Mr. Harry Scott holds the stage as Stephanotis Perriwinkle, and he is ably seconded by his partner, Eddie Whaley, as Cuthbert Cholmondeley. Full justice to Nat D. Ayer's bright numbers is rendered by Mr. Garry Lynch as Richard Ridde, and by the Misses Inez O'Connor and Ruth Probyn as Dora and Cora respectively. Mr. Hugh Robinson makes the most of the superstitious old Timothy Riddle, while Messrs. Albert Hayzen and Billy Firman display experience and versatility in their several minor impersonations. The sixteen Murilla Girls form a capable corps de ballet, Miss Probyn's pas seul being particularly welcomed. Scenery and costumes are bright and beautiful, and Mr. Myles Hold conducts the orchestra with admirable precision.

"MR. TOWER OF LONDON."
At Poplar.

Mr. Archie Pitt's musical comedy revue, "Mr. Tower of London," is receiving a hearty welcome at the Poplar Hippodrome this week. The show contains bright singing and dancing, and some good comedy scenes. Miss Gracie Field's work throughout is decidedly original, being particularly marked by clever characterisation and an ideal comedy touch. Mr. Pitt, in his various disguises, infuses much fun, his humour being of the quiet kind, but none the less effective. The sailor and police-court episodes, written by Mr. Pitt, afford plenty of scope for the introduction of many quips and gags which create hearty laughter. Mr. Joe Mitchell scores in most of the scenes with some excellent character studies; as the little boy he is particularly droll.

Miss Edith Fields is a bright little soubrette, and makes a hit in "The Bootblack" number. Miss Sybil Hudson is another success, and Mr. Roy Parry and Mr. Arthur Stott give much assistance throughout.

"THE BEGGAR'S OPERA."
At Stratford.

"The Beggar's Opera" is being given at the Borough Theatre, Stratford, this week, by arrangement with the Lyric, Hammersmith, and received an enthusiastic welcome from a large audience on Monday night.

The cast is admirable. Mr. Gordon Sherry is the gallant Macheath to life, and Mr. Stanley Nilven does well as Filch. Miss Gladys Godwin is an ideal Mrs. Peachum. Miss Rose Higneil as Polly wins all hearts with her demure bearing and sweet singing, and Miss Dorothy Gill wins admiration by her powerful presentation of Lucy Lockit. These two, with Mr. Gordon Sherry, make a capital trinity in the prison scenes. Of the "Beggar," it need only be said that the part could hardly be done better than it is by Mr. Cecil J. Woodings. The special chamber orchestra is conducted by Mr. Eugene Goossens, senr.

"MISS HOOK OF HOLLAND."
At Woolwich.

It is only justice to say at once that this popular musical comedy would be sure of a further very successful run anywhere if it were played with the gusto and sure instinct for the dramatic which marks the performance being put up by the Arcadia Amateur Operatic Society at the Royal Artillery Theatre, Woolwich, this week. They are no amateur amateurs, and their unison of action and perfect stagecraft indicate that they could not have brought themselves to such a high standard without an immense amount of work and preparation. There was nothing ragged or immature about the performance. Unlike many performances by such societies, the Arcadians are free from any suspicion.

The humour and quaintness of Mr. Hook was brought out with rare insight by Herbert Tansley. Miss Helen Ladbrook was delightful and charming in the title-rôle. As Simon Slinks, the town loafer, Edward Crone has a congenial part, and he is responsible for much of the evening's mirth. Will de Levante as the Captain, and Cecil Mutimer as the Bandmaster, did remarkably well.

Her whole-hearted *abandon* and obvious enjoyment of the part of Mina the Maid stamps Phyllis Courtenay as an unusually good impersonator, and if she cares to stick to dramatics she ought to have a future.

"A PERFECT DAY."
At Stratford.

An Eastern Play, in Four Acts, by Hamo Hamilton, was produced at the Theatre Royal, Stratford, on Monday.

The play was preceded by a tableau, in which "A Perfect Day" is sung by Miss Cissie Brook, the famous song having suggested the title for the play. The story has to do with the attempts of a woman, Lady Diana, whose love has been spurned by Jack Norton, an artist, to break off his engagement to Betty Newell. Her ladyship, however, discovers that Betty is her own daughter, and endeavours to repair the mischief she has done, and after some sensational scenes there is the usual happy ending.

The performance of the drama by Mr. Henry Edwards's company met with the approval of the audience. Lady Diana was admirably impersonated by Miss Ann Welfitt, but the chief honours went to Mr. Cecil Gray, who, as Prince Omar, displayed powerful acting in the many tense episodes in which he is the leading figure. Mr. Arthur de Gray was excellently cast in the part of the artist, and Miss May Romney did well as Betty Newell. Miss Cissie Brook was a charming Peggy Newton, and also delighted the audience with her singing. The other members of the company contributed to the success of the performance.

"SEVEN DAYS' LEAVE."
At Watford.

War plays can still draw audiences, as the visit of "Seven Days' Leave" to the Palace Theatre, Watford, is proving this week. Mr. Hilliard Vox gives a smart and clever impersonation of the hero, Captain Teddy Fielding, while Miss Jasset Ellis is responsible for some good acting as the heroine, Lady Mary. Miss Wyn Wheeley, as the benevolent Belgian widow, *alias* German spy, gets every bit out of her part, and is well supported by Mr. Edward Valentine as Paul Lamond. Mr. John Burton, as the Vicar, is seen to best advantage in the unveiling of the shrine. Miss Vera Brunton makes a charming Kitty Middleton. Messrs. Godfrey Ward and Frank Vyvyan show themselves to be artists of distinct merit in the lighter rôles of Lord Arthur Pendennis and Cornelius Keys respectively.

CHRISTMAS AT BATH.

Bath is out to provide visitors and residents with a Dickensian Christmas this year. The festivities begin to-day and last until Jan. 6, with never a dull interval between. The entertainments are of a varied character, including music, a Dickens concert, Dickens sketches, plays, variety shows, and dances. The immortal Pickwick, in the flesh, will re-visit his old haunts, and it is to be hoped that he will not again mistake his room to the alarm of the maiden lady in her nightcap and curl-papers. Christmas at the ancient city this year bids fair to be a real Dickens festival of old-time good cheer.

At a Christmas party—adult or juvenile—excellent fun can be got from the "bouncing egg," the manufacturers of which are the Rogers Brothers Co., 5, Prince's-street, Hanover-square. Made of the finest indiarubber, the egg has the appearance of being of china or other hard substance and being elliptical in shape it rebounds in all sorts of unexpected directions to the great delight of the youngsters. The "bouncing wonder," price 1s. 6d., can be obtained from Messrs. Gamage's, Holborn, or by post from the above address.

Put Germolene on it!
SOOTHES AT A TOUCH!

FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER IX.

"The Three Musketeers"—Mrs. Brown Potter and the "Light Brigade"—Lady Tree—"Pay, Pay, Pay."

Queen Victoria's death ended Mrs. Patrick Campbell's season at "The Royalty," which leads me to remark: A Command performance at Windsor must be very interesting, but a terrible ordeal for the actors all the same. An extremely popular actor-manager relates—and he is a man famous for his absolute sangfroid on the stage—how once, when he was giving a Command performance and stood on the stage waiting for the curtain to go up, he was attacked with such a terrible feeling of nausea that he felt he should everlastingly disgrace himself. "There was no time," he says, "to keep the curtain down—the King and Queen were waiting—no time to rush to my dressing-room; no time for anything but prayer. "Oh, God, don't let me be sick. Oh, God, don't let me be sick." He didn't. The performance was a great success; and now, most appropriately, the actor-manager has been rewarded.

Of course, all companies giving Command performances at Windsor are very well looked after, though there is a stage story that the wife and leading actress of a certain actor-manager, when asked by Royalty if she had been comfortable, replied: "Well, ma'am, of course the dressing-rooms are very poor." But there is a strict etiquette, and curtseys and bows and all the rest of it to observe, which in themselves are nervous work.

Two versions of "The Three Musketeers" were running in London at that time—I mean about the time of the Boer War. One was at His Majesty's with Tree as D'Artagnon and Mrs. Brown Potter as Mi lady. What a lovely woman Mrs. Brown Potter was, with her beautiful red hair! Everyone theatrical was appearing a great deal for war charities at that time, and I remember hearing Mrs. Brown Potter at a charity matinée at the Alhambra recite "The Charge of the Light Brigade," with all that was left of the Balaclava veterans, standing behind her in a row on the stage. It did not seem to me an altogether dignified use to make of our heroes—a background for an actress—but perhaps they liked doing it.

The Ever Open Door.

The other version of "The Musketeers" was at the Lyceum Theatre, where Lewis Waller was running it and playing D'Artagnon with enormous success. Lily Hanbury was the Milady there, and Eva Moore the most charming of Gabrielles. One night when I was present an accident happened. There is a scene in which the Queen (it was Kate Rorke) gives a private audience to D'Artagnon; they hear the King coming, and Gabrielle, the lady-in-waiting, hastily tries to smuggle him out of a private door; she dashes to that door, and on finding it locked, hammers wildly on it, crying out: "Locked! Locked! My God, what shall I do?" But on the night I speak of Lily Hanbury, who made an exit by that same door earlier in the scene, had forgotten to put the bar across the back, with the result that when Eva rushed up to it and hurled herself against it, expecting to find it firmly fastened, it gave way, and she fell headlong through, still, however, crying "Locked. Locked! What shall I do!" While only two little feet—and legs (quite some legs!)—were to be seen by the audience! The audience shouted with laughter, and the actors had to join them in it eventually—there was nothing else to do.

Shot!

Eva Moore once told me of another stage accident that she had. She was playing in London, and Charles Fulton as the villain of the play had to shoot her with a pistol. Harry Esmond, her very young and devoted husband, was not himself in the play and was terribly anxious that Fulton should not aim the pistol at his wife's face, but over her head. He was soothed, and assured that the greatest care should be taken, and all went well until about the fourth night, when Eva suddenly felt what she thought was a bullet on her upper lip—she was certain that her mouth and all her teeth had gone, and that she was disfigured for life; however, she managed to do her dying fall all the same and the curtain went down. Then, of course, all the actors were horrified to see her mouth bleeding! A doctor was sent for, and Charlie Hallard, who also was in the play, and H. V. Esmond's great friend, dashed, just as he was, in a motor-car to the Green Room Club to break the news to Harry (he knew how nervous he was). He meant to be very cautious, but he was so excited that he gasped, "Old man, old man! She is shot!" A wild H. V Esmond, certain his wife was killed, dashed to the theatre, met an apologetic Fulton with a "Damn you—damn you!" burst into her room, and found her bathing a badly swollen face certainly, but very much alive.

The idiot of a property man had stuffed the pistol with wet washleather on the top of the gunpowder instead of the thin paper he ought to have used, and, of course, the leather had dried and hardened into a nasty pellet. But no serious harm was done.

Absent-minded Beggars.

Mrs. Tree played the part of the Queen at Her Majesty's. Alfred Brydon, Gerald du Maurier, and Edmund Maurice were also in the cast. Mrs. Tree was working very hard about that time, collecting money for war charities, by reciting Kipling's "Absent-minded Beggar." She must have been very surprised, and perhaps a little frightened, the first time she pleaded:

"Pass the hat for your credit's sake,
and
Pay, pay, pay."

at the shower of coppers and other coins which descended upon her. Afterwards the money was collected in a more orthodox manner, but she continued to recite the verses at the Palace for many weeks, giving not only the resultant money, but her own salary as well to the charity.

Oh, how sick one did get at that time with that "absent-minded" one! Sir Arthur Sullivan set "him" to music, and turned him into a song, which made his popularity still more aggressive. One never went to a charity matinée without knowing that he would be trotted out. It is not a soul-uplifting refrain, anyway, "Pay, pay, pay," particularly when, as so often happened, it was "Py, py, py."

Her 'Obby.

The—er—poem got it's death-blow eventually at a South London music hall (Lambeth it should have been). The story is well known, but it is so good as to be worth repeating. A certain famous Society beauty undertook to recite it in the blessed cause of charity. It was getting just a little old by that time, and, being a lady of dramatic tendencies, she yearned to give it a fresh touch, so had the wonderful inspiration of dressing herself as Britannia and surrounding herself by her own four beautiful little boys dressed in khaki or sailor suits, two of each. It was a charming picture! Unfortunately, the lady was a little nervous. She began in a timid, almost apologetic tone—pushing forward each little boy as she mentioned him:—

"Duke's son, cook's son, son of a
belted Earl—
Son of a Lambeth publican——"

When a shocked voice floated down from the gallery: "Oh! 'Ush! Don't mike a 'obby of it, dearie!"

CHAPTER X.

Eva Moore and H. V. Esmond—A Juvenile Villain—Nightshirts—Theosophists—Yve te Guilbert—Mrs. Pankhurst and Yvette—Christobel Pankhurst.

Domestic affairs interfered with my stage life for the next year or two. I went abroad, and the next engagement of any interest that I remember was at the Criterion Theatre in "The Duke of Killicrankie." Weedon Grossmith and Graham Browne played the chief men's parts; Eva Moore was the heroine. Jack, her baby, must have been two or three years old then, yet Eva did not look a day more than eighteen—the prettiest eighteen possible. The Moores are a wonderful family: six talented sisters, including Madam Bertha Moore and Dame Decima. Eva, beyond being one of the finest artists, is one of the best and kindest of women.

One day I said to her that I believed that she must be about the only actress on the stage of whom no one had ever spoken ill.

Expensive Respectability.

"Now, that's very nice of you," she said; "but, honestly, I've often thought that respectability may be too dearly bought."

I looked at her in astonishment!

"I learnt that in my first engagement," she went on. "I was with J. L. Toole, and we were playing in the Isle of Wight—at Ryde. It was Christmas time, and, of course, I wanted to get home for Christmas Day. To do that I had to start after the matinée on Christmas Eve, so I got permission to miss the evening show and started. When I arrived at the station I found the ferry-boat to Portsmouth wasn't running, so two other would-be passengers and myself hired a sailing-boat to take us over. The sea got rougher and rougher as we crossed, and before we reached Portsmouth I was looking very green indeed, and my upset "innards" weren't improved by a rush to the station behind a hand-barrow with my luggage on it, for no cabs were to be had. The only other occupant of the railway carriage, when I at last sank into it, was a young man. He tried to enter into conversation with me, and asked me, most politely, if I was not feeling well; but being a very young and very well-brought-up girl, who had been taught that to speak to a man to whom one had not been introduced was the first step on the downward path, I merely glared at him and leaned back in my corner, hoping and praying that I might not disgrace myself by being ill before the journey's end, while that terrible train stopped at every possible—and impossible—station. At one rather large station my young man got out, and I breathed more freely. I hoped that he had gone for good, so that even if "the worst" happened now I should be unobserved; but back he came again, carrying a glass and a small bottle of champagne! He must have seen how miserable I looked, and he begged me most politely to take some. Faithful to my upbringing—"drink wine with a strange man, indeed!" I coldly refused, and—spent the rest of the journey with my head out of the carriage window! How I wished I hadn't been so respectable; the wine might have averted the catastrophe. I should like to meet that young man again and apologise."

The afternoon on which Eva told me this highly moral story was a most amusing one, for we were in her delightful old Chelsea house, and she was turning out drawers full of old photographs. Among the photographs we came upon an old diary of Harry Esmond, written when he was very young, and attracted by Eva and another young actress, Agnes Verity, at the same time.

This was the entry:

"Talked to Agnes all the afternoon; she was awfully nice. Took Eva home after the theatre. She gave me two tomatoes. How happy could I be with either"

Tomatoes or girls!

Model Management.

Eva told me also a nice story of when she and H. V. Esmond first started together in management. They were very young and very earnest, and they had, of course, talked things over together very seriously. They wanted their management to be a model of what a management should be; and they had come to the conclusion that the reason that there were frequently so many jars in the harmonious working of a company was because too much was said—words were said in anger, the sting of which was never forgotten. Therefore, did they agree that, whenever things occurred to upset them, they would say nothing until next day.

The tour started at the Coronet, Notting Hill, and the two first nights went splendidly; but the third night was a test for their good resolutions. To begin with, the actress who played one of the smaller parts was late, and her understudy (who did not know the words properly) had to go on for her first entrance. When the peccant lady did at last arrive, all Eva—mindful of their resolve—said was, "Please dress as quickly as possible and be in time for your next entrance, Miss Smith." Then they had a very young, very hard-working stage manager, who was also very particular about his personal appearance; he worked so hard helping to move scenery during the second act that he found that bodily heat had melted his collar! Dismayed, he rushed to his dressing-room at the top of the theatre to change it, forgetful of the fact that it was time to give the warning to ring down the curtain at the end of the act!

Therefore the actors were all left standing on the stage without a word to say, while the audience, seeing something had gone wrong, stopped applauding and began to giggle. At last Esmond strode into the prompt box and gave the signal himself, and down came the curtain. The management looked at each other, but still nothing was said except by old Jimmy Groves, who was playing the heavy father's part; and he said so much, and said it so forcibly, that he went into his dressing-room still saying it, undressed, put on his street clothes, and walked out of the theatre, quite forgetting, in his indignation, that it was only the end of the second act and not the end of the play! The result of this forgetfulness on Groves' part was that, when the time came for his entrance in the third act, and frantic calls all over the theatre elicited no response, H. V. himself had to save the situation by going on and explaining to the actress on the stage that "he had just seen the father outside the door," and he (the father) had said that "he would never consent to his daughter's marriage; he would sooner see her lying dead before him in her coffin," &c., and all the rest of the things that Groves ought to have said if he had been there. It was clever of him to do it, but the poor actress must have thought that her young manager had gone raving mad. Still, nothing was said! Then, at the very end of the play, the stage manager was so upset at all the various contretemps, and so anxious not to repeat the error of the second act, that he gave the warning bell for the curtain too soon, and down came the curtain before the hero and heroine had had time for the final fall into each other's arms! Then—and only then—did Harry turn to Eva, and remark:

"It's about time *someone* said *something*."

Why She Was Late.

And there was a sequel to this chapter of accidents. The next day Eva as manageress, felt that she really ought to speak—calmly and in a dignified and *kindly* manner, but still speak—to the erring actress who had been late:

"What made you so late last night, Miss Smith?" she enquired.

"Oh, I'm very sorry, Miss Moore," replied Miss Smith, somewhat confused, "but—but I was having tea and my watch stopped."

Eva felt that this was really just a little too thin as an excuse.

"You watch stopped! But surely you could have told that three or four hours had passed? You had not to be in the theatre till eight o'clock—where were you all the time?"

"In—in Buzzard's," stammered Miss Smith. "I—I was having tea with my fiancé."

Eva softened; she had been there herself. "Well, there is no harm in that, of course." Then, remembering her managerial rôle, she added firmly: "But I really must ask, Miss Smith, that in future you do not allow *love's young dream* to interfere with business."

And then, to her utter surprise, Miss Smith burst out crying, declaring that "she had never been so insulted in her life We were in the shop the whole time," she sobbed.

(To be continued.)

ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

December 15, 1902.—For the last time the **Britannia Festival** was celebrated. It was an amazing function, of which we shall never see the like again. The Britannia Theatre grew out of an inn surrounded by a garden. It was enlarged into a Saloon—a typical pleasure resort of early Victorian days—one-third eating-house, one third music hall, one third theatre. Then it was compelled to become a theatre pure and simple. But in fact it retained many of its characteristics. On the occasion of the Festival a vast audience would consume much jam, fish and beer, while farce, melodrama and pantomime would proceed with interludes of song and dance. Then the large stock company would assemble, with her Britannic Majesty, the beloved Sarah Lane, in its centre, each member attired in the costume of a character popular during the season. Each would recite a doggerel exhortation of the audience, which proceeded to shower homely gifts upon its favourites, enough to stock a charity bazaar.

December 16, 1897.—London had a thrill of horror when it was known that **William Terriss** had been fatally stabbed as he was entering the Adelphi Theatre by the door in Maiden-lane, which it was his privilege to use. A melodrama entitled "Secret Service" was then the attraction. Terriss's assailant, a man named Archer Prince, was declared to be insane, and is still a prisoner in Broadmoor. The motive of his crime has never been disclosed. Terriss, whom it was customery to speak of as "Breezy Bill," was a handsome creature, a manly, robustious, effective actor, who had been the hero of innumerable melodramas at Drury Lane—from Chatterton's day—and, the Adelphi. He was Irving's "leading man" for years, and one of the very few people who dared to stand up and cheek that austere "chief."

Dec. 17, 1853.—**Beerbohm Tree** born, in London. His name was actually Herbert Draper Beerbohm, and his official Life sets out that. He was the son of Julius Ewald Beerbohm and Constantia Draper. His father, who had been born at Memel in 1811, was of German and Dutch and Lithuanian extraction, had settled in England when he was 23, and had become a naturalised British subject, some years before his marriage. He was educated first at a school at Frant, in Kent, and afterwards with his two brothers at Schepental College, Thuringia, where his father had been educated. At the age of 17 or 18 he "went into the City" as a clerk in the office of his father, who was a grain merchant Soon afterwards he began to be well known as an amateur actor; and in 1878 he went upon the stage professionally, as Herbert Beerbohm Tree.

December 18, 1778.—**Joe Grimaldi** was born—the most famous clown in the history of the English stage, indeed of the world. He was the son of an Italian actor, and his childhood was not happy. He achieved his first remarkable popularity at Sadler's Wells, and to the end his love of that neighbourhood remained. Half-paralysed, he was carried nightly, pick-a-back, to the inn he used, then home again. Meanwhile, in the early days of Christmas pantomime, Covent Garden, the fount and origin of pantomme, as it has developed to our day, competed with Drury Lane for his services. The story of the physician who told a wretched dyspeptic to "Go and see Grimaldi," and got in retort, "Sir, I am Grimaldi," is well known. Grimaldi lived to 58—no more!

Dec. 19, 1881.—**John Maddison Morton** died in the Charterhouse, at the age of 80. He greatly resented his circumstance, and declared that this historic foundation had become a refuge for the decayed flunkeys of its noble authorities. Had Morton received the due reward of his labours, he should never have needed to seek such a refuge in his old age. He was an amazingly prolific writer of farce, but probably sold many of his manuscripts for a five pound note apiece. His best-known work is doubtless "Box and Cox." Of hundreds, we may recall two, "To Oblige Benson," and "Give a Dog a Bad Name." In those days there was no legal obligation to the French; and Morton helped himself freely. There would never, probably, have been "A Phenomenon in a Frock Smock" but for Molière's "Le Misanthrope."

Dec. 20, 1860.—**Alfred Bunn** died at Boulogne, aged 62. He founded the school of banal libretti, and it is the custom to speak of him as "the poet Bunn." In the thirties and forties he managed Covent Garden, but more particularly Drury Lane, playing hide and seek with bankruptcy. He was a common, kind-hearted, equable creature, although he suffered always from painful disease. Says Planche: "What natural talent he possessed was uncultivated; his language and manners were coarse, and his taste deplorable. His management was sheer gambling of the most wretched description."

Dec. 21, 1868.—**Opening of the Gaiety Theatre.** Hollingshead's training was that of a journalist. He was one of Dickens's young men, and in that capacity did some extraordinarily fine work. Strange that, in the course of time, Dickens's old offices in Wellington-street should be absorbed in the Gaiety Theatre. Hollingshead drifted toward the business of popular entertainment—just as a business. He used to sit in the box whence he "stage managed" the Alhambra, and write for "Good Words." He built the Gaiety on a site including that of the old Strand Music Hall, with the help of Mr. Lionel Lawson, of the "Daily Telegraph." Mrs. Kendal is nearly the sole survivor of the original company, which was formed, with a capability of playing anything from Shakespeare to the musical glasses. It was Hollingshead's shrewd reading of the public taste that narrowed him to long burlesques, previously unknown; and the famous quartette fell together by accident.

Dec. 22, 1878.—Death of **Mdlle. Beatrice**, at the age of 39. Marie Beatrice Binda, daughter of a distinguished Italian nobleman long attached to the Court of Napoleon III., was induced to the stage by the misfortunes of her family, and finely trained in the French schools. Mdlle. Beatrice came to London as the protégé of Lady Holland and of Mr. Greville. She made a notable success at the Haymarket as Mrs. Haller in the stilted, old-fashioned "Stranger." For many years she toured the provinces, in what it was the fashion then to call drawing-room drama, soming to the Olympic awhile with "The Woman of the People," which long remained her *pièce de résistance*. On her deathbed she begged her leading man, Frank Harvey, to maintain the Beatrice Comedy Drama Company, and he did, with the aid of many loyal and distinguished people—Eliza Saville, Carter Edwards, Charlotte Saunders. A Solemn Requiem Mass was said for the repose of the soul of this gracious, charming, and many-gifted woman.

ANSWERS TO LEGAL QUERIES.

[Legal questions are answered by a Barrister, and all letters must be accompanied with name and address of writer and pen-name if to be used. No original documents should be sent, but copies only. Letters should reach this office by first post Friday for reply in ensuing issue of "The Era."]

X. X. X.—Enquiries as to the effect of a travelling agreement on salary and commission certain for two months and permanent if employers are satisfield with writer, who has also to deposit £50 as guarantee returnable on termination of agreement. A.—(1) This is not an unusual agreement. (2) If traveller should embezzle any of the employer's money and be prosecuted, the £50 deposited would not be immediately returnable, but the deficit in traveller's accounts might be set off against it if the traveller took civil action for its return. In any case the return of the £50 would be a civil liability, to be sued for by the traveller if necessary.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—The D'Oyly Carte Opera Co.

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Henry Godwin. — Revue, "Patches."

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—Dan Fraser, comedian, Lyons and Foy, pictures.

ACCRINGTON.

PRINCES THEATRE.—R. M., Mr. Fred W. Green. — Pauline Peters and Fred Groves in "The Mayor of Casterbridge," and Alice Brady in "Out of the Chorus," are the leading features here.

NEW HIPPODROME. — R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—The Accrington Amateur Operatic Society are presenting "The Quaker Girl" here this week. The proceeds in aid of local charities.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. and M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas. Revill, jun.—The Dukenfield Amateur Operatic Society is in possession here for the week, producing the comic opera, "Tom Jones," in aid of local charities.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Wristenley; A. M., Mr. Jno. Boyle; A. M., Mr. Jesse Bursland.—Mr. Andre Caine's Christmas pantomime, "Little Red Riding Hood," is being performed here for the week.

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker.—Mr. Fred Arnold presents "The Merrions" in a pleasing musical comedy entertainment. The company includes Misses Stella Gladwyne, versatile entertainer; Madge Fraser, comedienne; Doris Martyn, soprano; and pianist; Phyl Fraser, soubrette and specialty dancer; Messrs. Harry Tilsley, comedian and entertainer; Syd Royce, light comedian and dancer; and Will Lovell, tenor.

ROYAL.—P., North of England Theatres Ltd.; R. M., Mr. Wilfred Bryan.—Winnie and Babs, in selections from their repertoire, and pictures.

BATH.

THEATRE ROYAL.—L. and M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—The popular musical comedy, "The Quaker Girl," is the attraction here for the last week of the autumn season. Mr. Shaw's company still includes several old favourites.

PALACE.—Mr. W. S. Pearce.—"Odds and Ends," with Josh Clifton, Sid Ash, Sam Boganny, and May Barry in the principal parts, is winning the approval of Bath revue lovers this week. Specialities are introduced by the Famous X-Rays.

PUMP ROOM.—D., Mr. John Hatton; Mus. D., Mr. Jan Hurst.—Special attractions this week are two concerts given last Monday in aid of the Bristol University Appeal Fund, arranged by Miss Louise Regnis, who had the help of Bath's most talented amateur and professional artists. For the last three days of the week the Glastonbury Festival Players are presenting the nativity play, "Bethlehem," under the direction of Rutland Broughton.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; M. D., Mr. S. P. Swaiton.—Third and concluding week of the Royal Carl Rosa Opera Company here.

ROYAL HIPPODROME.—G. M., Mr. George Dobler; M. D., Mr. W. L. Richards.—The top of the bill here is occupied by the clever protean artist, Charlotte Parry, who appears in the sketch, "Into the Light"; Enos Frazere is seen in a novel and daring speciality act; and Eddie Morris and Billy Kemming's entertaining act is quite a feature of the bill. Haley's Juveniles are paying a return visit; also appearing are Benson Gray, ventriloquist; Syd Lyn and his lady conductor; Rolls and Falls, the lively pair; and Three Sisters Fordyce, in up-to-date speciality act.

ALHAMBRA THEATRE. — Under the direction of Mr. H. Houston, this old-established theatre has taken a new lease of life. Mr. George Murdock supplies the vaudeville part of the programme, appearing in his billiard-table act.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock. — The new American comedian heads an excellent company and is very cordially received. Penrose and Whitlock, in "Making a Night of It," are renewing previous successes. Vera Hind, an accomplished comedienne, is a general favourite, and Archie Hill, a clever tenor vocalist, is on a welcome return visit. The Westbrooks (Maud and Tessie) are prominent with some smart dancing, and the Brothers Geddes, comedy musicians; Hinsle, comedy illusionist, and Brown's Royal Bioscope complete.

HIPPODROME.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Mr. Leon M. Lion's company, in the comedy "Brown Sugar," are favourably received. The principal rôles are admirably represented by Miss Eileen Zeldon and Mr. Colin Clive.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—"Pot Luck," the Vaudeville's successful revue, is paying its first visit, with Miss Cicely Courtneidge and Mr. Jack Hulbert as principals. Miss Courtneidge proves her versatility by a screaming bit of low comedy in the tea-shop tattle sketch, and again in "The Fool" she is amusingly intense. Mr. Jack Hulbert is a pleasing host in himself, never forcing his effects, but good-humouredly natural. Miss Marguerite Hickey is a gay personality, and Miss Patricia Malone also attracts attention. Messrs. Bobby Howes and Guy Latham give able support.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—Another bright production, presented by Messrs. A. E. Macey and Fred Marcelle, is staged in "Italian Eyes," the book by Mr. John Warr. Mr. Jack Murray and Miss Stella Ashton lead in an interesting show, in which Mr. Andy Clark figures in an amusing comedy rôle.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—Mr. Harry Day's revue, "Crystals," has been such a success that it has been retained for another week. Mr. Jimmy Leslie has made quite a hit as the chief comedian; while Miss Kitty Colyer, by her vivacious and versatile acting, has added to her reputation here

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—"The League of Notions," in which several members of the London production appear, satisfied everybody's taste on Monday. Miss Doris Patston appears in her original part, and in piquant style sets a standard which others gallantly follow. Charles Heslop scores strongly as comedian, with Messrs. Tony Williams and Arthur Brander supporting him admirably.

BORDESLEY ELITE. — P., Messrs. Cooke, Copeland and Rogers; R. M., Mr. F. Simpson.—The chief attractions here are Thurza Franson, comedienne with a meritorious style, and the novelty concertinaist, Wager, who introduces several astonishing effects from that instrument. Also included are the Brothers Marshall, a pair of former Manchester street singers, who possess remarkable voices.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; A. M., Mr. Percy Whitton; Mus. D., Mr. Clough.—Mr. Harry Norris presents "Don't Worry," a combination which has some tuneful music, a full quota of comedy, and some smart dressing.

BLACKBURN

THEATRE ROYAL. — P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor. The Blackburn Amateur Dramatic and Musical Society are presenting "The Sunshine Girl" in aid of local charities.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. E. Bartle.—The Sydney Syndicate present the well-known revue "Jingles," with an all-star cast.

PRINCES THEATRE.—P., Exors. of Mr. E. H. Page; R. M., Mr. Albert Hargreaves; Mus. D., Mr. Harry Archibald.—The attraction here is Mr. E. R. Abbott's company, including Miss Ada Abbott and Mr. John Johnston, in "The Passions" (Monday and Tuesday), "Wife in Name Only" (Wednesday and Thursday), "Sapho" (Friday), and "Neither Wife nor Maid" (Saturday).

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Charles [illegible] is presenting "Be Careful, Baby," a very gay and merry play.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Hubert Woodward is providing Blackpool with its first introduction to the American farce, "The Wrong Number."

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme is headed by Oswald Williams, the English conjurer; others on the bill are Henry Fisher, Gicardo, Howe and Hogarth, Frank Dickinson, Elsie Mason, Dermot and Denis, The Brads, etc.

BOLTON.

THEATRE ROYAL.—M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—The Bolton Amateur Operatic Society present "The Earl and the Girl," in aid of the local charities.

HIPPODROME.—M. D., Mr. W. R. Bleakley; M., Mr. W. A. Callison.—Palfreyman's Productions present "Golden Glitter," with cast including Nan Terry, Bob E. Bliss, Billy Walton, and Wilf. Weston.

GRAND.—M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Frederick Sylvester, Evelyn Hay, Fiery Jackson, Paul Thomson, Bruce Macloud, Mlle. Hengler's French Poodles, Howard Rogers.

BOOTLE.

METROPOLE.—M. D., Mr. J. Leslie Greene; C. and L., Mr. Arthur Smith—Messrs. S. and J. Kirby present "The Circus Queen."

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—John D. Roberton presents the new comedy revue, "Stop Your Nonsense."

BOURNEMOUTH.

THEATRE ROYAL. — Sole P., Messrs. David Allen & Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. E. H. Bertram; Mus. D., Mr. Tom Brown.—"The Garden of Allah" is paying a return visit, and large and appreciative audiences are attracted.

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Percy Foster and A. Hylton Allen, in "French Leave."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Foster Productions present "The Fun of the Fayre."

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Edward Charles.—The Four Christies, Nelson Jackson, Tom E. Finglass, Strength Bros., Adams Duo, James Edison, Three Bon-Bons.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Les Rouges et Noirs in "Splinters of 1922."

THEATRE ROYAL. — M., Mr. Lawson Lambert.—"Welcome Stranger."

GRAND THEATRE.—P., Mr. Andrew Melville; A. M., Mr. Alfred Nightingale; Mus. D., Mr. Stanley Vivian.—"Diana of Dobson's."

WEST PIER THEATRE.—M., Mr. A. W. Schuley; Mus. D., Mr. Harry Crapps.—"Fate Plays a Hand."

BRISTOL.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. Frank Reigo.—The repertoire company concludes its engagement this week with a performance of "The Octoroon."

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. C., Mr. J. W. Hort; Mus. D., Mr. Howard W. Galpin.—Heading a capital bill here is the famous cobbler from "Chu Chin Chow," Mr. Frank Cochrane, assisted by Miss Mavis French, Nigel Allan, and others in a musical fantasy, "Wun-Tu." Another great success is the Ten Leonies; Haig and Escoe, bright and breezy entertainers; Vivian Foster; Barton and Ashley; Claude Lester; and Jack Lane, at the piano, concludes an interesting programme.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart.—The play, "The Mormon and His Wives," is drawing crowded houses here.

BURNLEY.

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company continue a successful season, and present the drama, entitled "Moths."

EMPIRE. — P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The O'Mara Opera Company.

PALACE.—P., Burnley Palace and Hippodrome, Ltd. (Macnaghten Circuit); R. M., Mr. J. Howley.—The Flying Banvards, Jack Shields, Ralph and Leo, John Luxton, Mary Fozard, and Wentworth and Lake.

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. J. Johnson.—Barton Enterprises present a vaudeville entertainment here.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Arthur Bradford presents the musical comedy burlesque "Don't Blush."

ANGLESEY PALACE.—Sole Lessee & M., Mr. H. Smith.—Owing to the great success of the Cabaret Entertainment presented by Fred Roper and Bert Brady, the management have succeeded in retaining them for another week.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—This week the Buxton Amateurs Dramatic and Operatic Company in "The Yeomen of the Guard."

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—Vocal variety turn and humorist, Robert W. Roberts; pictures, topicals; "Go-as-You-Please" competition Fridays.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—Ida Stratham and London company in "A Butterfly on the Wheel," with a strong cast.

CARLISLE.

HER MAJESTY'S.—L. and G. M., Mr. Ernest Stevens; M., Mrs. G. Hinton.—Star Attractions present the Russian Ballet. The bill also includes Ralph Stanton, Trixie Kay, Violetta Rastelli, Benet Congreve.

PALACE. — P., The Macnaghten Vaudeville Circuit, Ltd.; M., Mr. J. D. Askew.—The Anglo-Scottish Revue Co. presents "What a Night!" in the cast of which are Kemp and Freeman and Alec Harland.

CHATHAM.

EMPIRE.—P., Chatham Empire Theatre of Varieties, Ltd.; M., Mr. Geo. Piercy.—A strong variety bill is being presented here this week. Arnaut Bros., the well-known musical pantomimists, top; also here are Vera Lavrova, grand opera soprano; Field and Doreen, dancers; Mutt and Jeff, in their black-faced entertainment; Austin Layton, the singing puzzle; Alec Daimler and Dora Eadie; and the Serlany Troupe of gymnasts.

BARNARDS.—P., Messrs. L. and A. H. Barnard; M., Mr. A. D. Chard.—A visit is being paid this week by Harry Zahl's company in the nautical revue, "Hoist Yer Slacks."

THEATRE ROYAL.—P., Messrs. C. L. and A. H. Barnard.—Under the direction of Mr. N. Carter Slaughter.—Seymour Hicks is presenting "Broadway Jones," Geoffrey Saville playing the title rôle.

CHESTERFIELD.

HIPPODROME.—P., Hippodromes, Ltd. (Chesterfield).—M., Mr. Harold W. Cherry.—The Big Wild West Co., with cow-girls, Indians, and squaws.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—Mr. Chalmers Mackey and company, in "The Wearin' o' the Green."

COVENTRY.

OPERA HOUSE.—L., Mrs. H. G. Dudley Bennett; M., Mr. I. A. Spencer.—Mr. Keith Kenneth and Miss Betty Fairfax are appearing here with a strong company, in "Up in Mabel's Room."

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HIPPODROME.—P., The Coventry Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; R. M., Mr. G. E. Wright.—Nixon Grey heads a bill which includes The Five Clovelly Girls; El. Ray and Charles Ray, in their new ventriloquial scena, "The Hairdressing Saloon"; Tom and Billy Shenton; Len Sheldon; The Elmar Trio; and Harry Gunn.

DARWEN.

THEATRE ROYAL.—P., Mr. John Holgate; M., Mr. J. Parkinson.—Alf. Leonard, violinist, and Adeline Valery in melody and dance; Fred Maitland presents "'Erbert"; Chalbert Bros.; Wyllie, gipsy musician; Clara Coverdale's Nine Dainty Dots; Melt and Bray, comedians.

DERBY.

GRAND THEATRE. — L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. W. Harold Fairholm.—Mr. Gilbert Miller presents the sensational "crook" play "The Bat," and early signs promise a successful week.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent; Mus. D., Mr. Chas. C. Tanner.—Revue again holds the boards here. Albert de Courville's big production "Pins and Needles" paying a welcome return visit.

PALAIS DE DANSE. — P., Palais de Danse (Derby), Ltd.; G. M., Mr. Wm. B. Travers.—The Five Rag-a-Jazz Girls are proving a popular addition to the host of attractions at this favourite dancing resort, another big carnival being one of this week's attractions.

DEVONPORT.

HIPPODROME.—M., Mr. F. B. Pitt.—Billy Bennett; May Henderson; The dusky comedy queen; Julot and Piero, French comedian and Italian tenor; Bert Groves comedian; Thomas Tell, tenor vocalist; Sylveno, trick cyclist; Mildren Langley, impressionist; and Bioscope.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. Perci Leonard; Mus. D., Mr. V. S. Chapman.—K. and J. present the musical revue "Red Heads."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Carl Brisson and Sister, Danish dancers; Harris Family, scena, "Evening on the River"; Tom Burton, Yorkshire comedian; Enzors, in speciality act; Charles Mildare, whistler and mimic; Joe and Willy, hand balancers; Gilbert and Chapman, characteristic entertainers.

DONCASTER.

GRAND THEATRE.—P., The Palace Theatre (Doncaster), Ltd.; R. M., Mr. F. Haming.—Frank E. Franks presents the Second Edition of the Irish musical farce, "Take a Rest."

ARCADIA.—P., Arcadia (Doncaster), Ltd.; R. M., Mr. F. G. Ingleby.—Alexander's Opera Singers. The celebrated poseuse, Mlle. Cameo. Assisted by David Corrie, Butler and Barnes, in vocal scena, "The Commercial Traveller"; Ivy Grant, dainty comedienne; Harry Whitehead, dialect comedian.

DOVER.

ROYAL HIPPODROME. — M. D., Mr. S. W. Winter; M. C., Mr. W. Medhurst; R. M., Mr. H. Tindell.—Walter Saltoun and Aimee Grattan Clyndes present "Seven Nights in London."

KING'S HALL. — Lessees, Harry Day Amusements; R. M., Mr. Robert Fisher.—Pictures; Norman Field and his harp.

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—A return visit of the ever-welcome "Ulster Players," in their successful comedy plays, draws packed houses here at every performance.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—An all-round excellent variety bill here is headed by Wal Langtry, the popular star comedian. Another featured turn is Mabel Leslie and Co. in "Just This," a clever and entertaining act of mirth, melody and dancing. In addition George French, character comedian; the Buckleys, comedy boomerang act; Collins and Russell, comedians; Le Dair comedy juggler; and Carlos Menard novelty violinist, complete.

QUEEN'S.—M., Mr. J. L. O'Sullivan; Mus. D., Mr. S. Levenston.—The stirring Irish drama, "For Ireland's Sake," meets with much success here this week, the production being under the direction of Mr. Frank Dalton and his popular company of all-Dublin artists.

TIVOLI.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor. A well-balanced variety bill here this week includes Arthur Ackerman and Jenny Wynne, Auxel Prajan and Miss Westrom, Milton and Mora, in a comedy bar act; Tom Lee "and a piano"; the Mezettis, gymnastic act; the Bros Evans, character song scena; and Charles Ancaster, comedy juggler, complete.

DUDLEY.

OPERA HOUSE. — Sole P., Mr. B. Kennedy; G. M., Mr. Fred Rothery-Ellis.—Sydney Burns presents "Dark-Town Frolics," extravaganza, in three scenes.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and L., Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—J. L. Davies presents Elder Hearn's "Minstrels of 1922" here this week, and two big houses on Monday evening gave an enthusiastic reception to one of the jolliest entertainments seen here. For rollicking good humour, good singing, dancing, and music it would be hard to beat.

VICTORIA.—P., Mr. Robert Saunders; G. M., Mr. W. H. Blackman; Mus. D., Mr. Francis P. Phillips.—Mr Herbert Mansfield opened the second week of his season here on Monday with the laughable farcical comedy "Eliza Comes to Stay," which was received with keen delight by excellent houses. As Eliza Miss Jayne Grey acted with subtle skill and drollery; while Mr. Herbert Mansfield as the Hon. Sandy Verrall displayed a keen sense of humour. Mr. Vernon Kingsley as Alexander Stoop Verrall, the old countryman, was very amusing; as Montague Jordan Mr. St. George Frere gave a convincing sketch of character; Miss Margaret Stuart as Vera Laurence was appropriately artificial and erotic; and Miss Florence Tyrrell presented an excellent conception of the character of Lady Pennybrooke. In the rôles of Herbert, the valet, and Mrs. Allaway, the nurse, Mr. Atholl Douglas and Miss Madge Brindley were satisfactory.

TIVOLI.—P., Mr. W. S. Edward.—C. Powell-Eastbury and George Hay present an original production entitled "The Playmakers," the company including Jeanne Viet, soprano; Iris Norman, soubrette-violiniste; Felicia Firmin, comedienne; C. Powell-Eastbury, baritone-comedian; George Hay, composer-pianist; Reg. Northall, entertainer; and Harry Turner, comedian

PALLADIUM.—B. M., Mr. A. E. Pickup.—Appearing here are Jock McNab, a popular Scotch comedian, and Bremner Duo, in a pleasing musical act.

LA SCALA.—R. D. and M., Mr. A. E. Brown.—A potent attraction here is Norma Talmadge in "Smilin' Through." Miss Cathie Mawer, a brilliant soprano, makes an excellent impression, and a delightful programme is contributed to by the Scala orchestra, under the direction of Mr. P. Routledge Bell.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; M. D., Mr. Arthur Loseby.—Sardou's "Theodora" is presented here this week. A specially attractive programme by the Kinnaird orchestra and selections on the orchestral organ by Mr. C. W. Saxby make up an excellent entertainment.

PRINCESS'S.—P., Mr. D. W. M'Intosh.—Mathewson and Gow, comedy duo, and T. Radyn, entertainer, provide the variety section of the programme here.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Frank Forbes-Robertson and company in "Rosemary," "David Garrick," "Mice and Men," "The Call of the Road," and "The Passing of the Third Floor Back."

ROYAL HIPPODROME. — M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Messrs. Chester and Perry's company, including May Erne, Erne Chester, and George Perry, in "Happy-Go-Lucky."

DEVONSHIRE PARK.—M. & Sec., Mr. Edgar Allan Brown.—On Monday, Wednesday, and Saturday evenings, and symphony concert on Friday afternoon, the Eastbourne Municipal Orchestra, under the direction of Captain H. G. Amers. Also Miss Langford Bonner, vocalist; Mr. Ernest Groom, vocalist; Mr. Pierre Tas, solo violinist; and Mr. Arnold Stoker, vocalist. On Thursday evening a performance of "The Messiah," by the Eastbourne Choral Union and the Municipal Orchestra. Soloists: Miss Agnes Nicholls, Miss Elsie Chambers, Mr. Harold Widdop, and Mr. Robert Radford. Conductor, Mr. James R. Dear (Mus. Bac.).

In the VAUDEVILLE PAVILION, "The Rolling Stones."

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Mr. Robert Courtneidge's company, which includes the accomplished actor Mr. Henry Baynton, began a fortnight's engagement here on Monday in Shakespearian plays, opening with "Hamlet." Mr. Baynton gave a scholarly interpretation of the Prince of Denmark, in which he showed a profound study of the character, and a charming and pathetic impersonation of Ophelia by Miss Alice de Grey was presented. The other members of the company, comprising Miss Hilda Bruce-Potter, Mr. Murray Kinnell, and Mr. Kenneth Wicksteed, contributed able studies of character. An interesting feature of the week's programme will be the production on Saturday evening of "The Bells."

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—Miss Jennie Benson, the well-known comedienne holds the principal place in the programme here. She obtains special recognition for her clever rendering of a sketch, "Slice of Life," in which she displays a talent for characterisation. Gilday and Fox, the Hebrew comedians, arouse much laughter by their act; and Hedges Brothers and Jacobson are admirable in a musical mélange; Miss Lilian Barnes, a pleasing singer; the Three Equals, "happy Hebrew harmonious humorists"; the Westwoods in a smart juggling cycle act; and Dan Whitley, comedian, complete the bill.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; G. M., Mr. G. T. Pawsey; Mus. D., Mr. G. Landing.—A variety company consisting of Guest James, baritone; Rosine Norton, musical act; Sirlex, magician; Ivy Tresham, Bert Ashley, Stan Victor, and Clarke, the singing pit-boy, are here this week.

GLASGOW

KING'S.—M. Ds., Messrs. Fred W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane. — The Matheson Lang production of "The Wandering Jew"

(Continued on following page.)

(tinued from preceding col.)

nd provides a strong contrast to
r fare provided in other theatres.
ray Carrington is wonderfully im-
in the leading part, and the hero-
provide the interest in each phase
anderings are ably acted by Misses
Head and Edith Sharpe. Mr.
odkin is powerful as the Inquisitor.
APIA, LTD.—G. M., Mr. David
Mus. D., Mr. John Henderson.—
ahame Watson Company are here
ek in the revue, "Winners." The
company is headed by Hugh Ogil-
Scotch comedian, as the Ugly Duck-
Harry Gordon, Humorist; Doroswami,
; Melody; Jack Holden, Hopeful
lor; Jose Doray, Dancer; Gwen
is, Welsh Woman; Allen Ramsay,
n; and the Four Darlings, Col-
tors.

PIRE.—P., Moss' Empires, Ltd.; R.
r. George H. Richardson; A. M., Mr.
y L. Bell; M. D., Mr. Henry Farmer.
colm Scott has few rivals in his pre-
tion of a certain type of female, and
e Woman Who Knows" gets the re-
on she is so well worthy of. Whit
liffe, the well-known light comedian,
n the top of his form just now, and his
ous numbers were received with en-
iasm. Also here are Janice Hart and
k O'Brian, in their latest laugh-
er, "Presented at Court"; Haydn
d and Dorothy Court, in their artistic
al and instrumental act; the Four Mack-
ds, Italian novelty gymnasts; Scott
aders, the unique, "On the Road to
ywhere!"; and the Three Nitos, in an
xcellent comedy acrobatic act.

GLOUCESTER.

HIPPODROME. — P., Messrs. Poole's
heatres, Ltd.; M. D., Mr. J. R. Poole.—
audeville holds sway here this week. Mr.
al Walker, with his wonderful escapes,
d who defies detention, has a novel show;
r. Fred Hastings, an old favourite here,
news former successes, and Miss Mollie
utler is good in character impersonations;
r. Will B. Willby fully upholds his title,
wizard of clogs"; Marie Ellerslie gives
capital bending act; and Selig and Hart
e smart comedians; the Four Maxim
irls, with a neat club juggling show,
e well received; Pathé's Gazette com-
letes.

GRAVESEND.

GRAND.—M. D., Alderman A. E. En-
field, J.P.; M., Mr. Arthur Green.—The
farcical comedy, "A House to Let," is
being presented here by George Stewart
and London company, including Miss Kitty
Clyde.

GREENOCK

KING'S THEATRE.—P. & M., Messrs.
. B. and J. J. Wright.—Alf. E. Dodds
resents the revue, "Kentucky Days."

HALIFAX.

THEATRE ROYAL.—P., Northern Thea-
res Co., Ltd.; M. D., Mr. Wm. Robinson;
us. D., Mr. E. James.—"The Waltz
ream," the successful production of the
alifax Light Opera Society, is staged
here for a second week.

GRAND THEATRE.—P., Northern Thea-
tres Co., Ltd.; A. M., Mr. J. Hinton; Mus.
D., Mr. L. Crabtree.—The revue, "Oh,
Dolly," is being presented here by Mr.
Harry Firth's company.

PALACE THEATRE.—P., Palace Theatre
(Halifax), Ltd.; M., Mr. W. Stephenson;
Mus. D., Mr. W. Davidson.—Florence Yay-
men in character impressions, and Scala
and Lilian in music and comedy, share
the premier on a good bill, which also
includes The Three Neslos, gymnasts; Sin-
clairs and Dalva, dancers; Rich Taylor,
ventriloquist; the Two Boyds, at the piano;
nd the Okayma Troupe of Japanese enter-
ainers.

HANLEY.

ROYAL.—M. D., Mr. Albert Bulmer; M.,
Mr. Chas. Bulmer; Mus. D., Mr. E. A.
Widdop.—"A Mystery Man," a thrilling
play of the Wild West, is the attraction
here, with Young Buffalo (Philip Yale-
Drew) as the outstanding star.

GRAND.—M., Mr. Harry J. Crane; Mus.
D., Mr. J. H. Cartmell.—Talbot O'Farrell is
here with a budget of new songs which
delight the audience. Marie Dainton also
stars with her delightful numbers. In big
type are Olga Morselli, violiniste, and Her-
bert Cave, a brilliant tenor. Also appearing
are Duncan and Godfrey, great Potteries
favourites; Joe Mangin and Syd Kerbel,
and the Two Opals, in a refined speciality
act.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland;
R. M., Mr. C. E. Scutt.—Mr. Charles Doran
and his Shakespearean company in "Ham-
let," "The Merchant of Venice," "Julius
Cæsar," and other plays.

IPSWICH.

LYCEUM.—P., Mr. E. H. Bostock; M.,
Miss Edith Parkyn; Mus. D., Mr. H.
Lewin Taylor.—"The Prude's Fall."

HIPPODROME.—P., Mr. E. H. Bostock;
M., Mr. R. Hendry; Mus. D., Mr Chas.
Myber.—Albert Vivian Peake Concert Com-
pany, including Ina Hill, prima donna;
Douglas Kirke, baritone; Patricia Flana-
gan, flautist; Dorothea Desmond, pianist;
Frank Powell, comedian; D'Orlean, cycle
equilibrist; Romano Bros., "Grecian Art";
Rosie Wylie, vocalist; Clement, Mary and
Joan Delvini, in Dickens characters; Len
Kilroy and Chas. Childers, comedians; and
bioscope.

HUDDERSFIELD

ROYAL.—D., Mr. Alfred Wareing; A.
M., Mr. Leo Montgomery.—"Sally," musi-
cal comedy, presented by George Gross-
smith and J. A. E. Malone, visits this
theatre for the first time.

HIPPODROME.—P., Northern Theatres,
Ltd.; G. M., Mr. Otto C. Culling; R. M.,
Mr. J. Alban Newton.—"The Edge o'
Beyond" is being presented here with
success.

PALACE. — P., Macnaghten Vaudeville
Circuit, Ltd.; R. M., Mr. Alan Williams.—
Ernest Dottridge's musical comedy com-
pany is paying a return visit with
"Sammy in Society," and the cast in-
cludes Arthur White, Dolly Dubois, Ger-
trude Kaye, Lucy Murray, Jack Dalglish,
Tom E. Conover, Teddy Francis, Ernest
Dubois, Jeff Cameo, and the National
Troupe of Dancers.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh
Robertson; M., Mr. J. D. Robertson.—The
Imperial Light Opera Company are pre-
senting here "Maritana," "The Daughter
of the Regiment," etc.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laid-
ler; M., Mr. J. Austin Walshaw; Mus. D.,
Mr. W. Lupton.—Welcome return visit of
Miss Madge Grey in the musical comedy
farce, "Our Kid." The augmented orches-
tra is ably conducted by Mr. Yorke Shef-
field.

KETTERING.

COLISEUM.—P., Messrs. Thompson
Bros.; G. M., Mr. Arthur Thompson;
S. M., Mr. T. Staines; M. D., Mr. W.
Sturman.—Mr. Leonard Lawrence, Miss
Dorothy West-Symes, and their capital
company are remaining here a second
week, and producing further plays from
their extensive repertory, including
"Captain Swift," "David Garrick," and
"Moths."

LANCASTER.

GRAND THEATRE. — M., Mr. Tom
Braithwaite.—A revue entitled "Clogs and
Shawl" is this week presented by Mr.
Ernest Gibson's company, which includes
Ida Re-Vell, Barney Doyle, &c.

LEAMINGTON.

THEATRE ROYAL. — Owner, Mr. C.
Watson Mill.—This week the popular conjur-
ing comedian, Carlton (with his satellites)
is presenting his great laughing hit,
"Hypnotism." Other artists include Bert
Leven, comedian; Radley and Rawlins,
comedy and whistling act; Zoe and Zona,
duettists and dancers; the Two Rees, in
military scena; Billie Val and Partner;
and Albert Letine, in character studies.

LEICESTER.

ROYAL OPERA HOUSE.—S. O., Mr.
Milton Bode; B. M., Mr. W. R. King;
Mus. D., Mr. Walter W. Waddington.—
Tom Walls and Leslie Henson, in con-
junction with J. Bannister Howard, pre-
sents the new farce, "Tons of Money,"
which is making a successful first visit here.
The cast is an excellent all-round one, and
includes Miss Georgette Le Grand (as
Louise Allington), Marjorie St. Aubin (Jean
Everard), Julia Bassett (Benita Mullet),
Royal Fisher (Simpson), Messrs. Richard
Lawrence (Aubrey Allington), Herbert
Knight Pearce (James Chesterman),
Charles Cullum (George Maitland), Lance
George (Henry), Frank Woodville
(Sprules), and Norman Clark (Giles).

THEATRE ROYAL.—S. O. and M., Mr.
Milton Bode; R. M., Mr. W. R. King; Mus.
D., Mr. John H. Vann.—The E. Hill-
Mitchelson Repertory Company are pre-
senting this week, with the usual success,
"A Broken Butterfly." Miss Violet Car-
lyle reappears as the lead, and gives a de-
lightful portrayal, and has excellent sup-
port from Miss Sadie Speight, Miss Monica
Holmes, Miss Amy Gibson, Messrs. Stanley
W. Healey, Bertram Oates, Ted Mooney, A.
Wilson Wynne, George Walkley, and
George Godfrey.

PALACE THEATRE, LTD.—C. and M.
D., Sir Oswald Stoll; A. M., Mr Trueman
Towers; Asst. A. M., Mr. Thomas J.
Phillips; Advt. M., Mr. Chas. R. Stephens;
Mus. D., Mr. John W. Lowe.—Another
splendid variety bill here this week is
headed by Grock and Partner, in their
musical comedy absurdities, which are re-
ceiving great applause. Marie Lawton,
with her harp; Sidney Edwards, card
manipulator; O'Brien and Lady, acrobatic
dancers and tumblers; Estelle Rose, in
Hebrew and Italian character studies;
Mart and Pep, entertainers; George Rymer,
burlesque comedian, all do their full share
in an excellent programme.

PAVILION THEATRE.—P., The Mac-
naghten Vaudeville Circuit, Ltd.; B. M.,
Mr. Joseph Lawrence; Mus. D., Mr. Fred
Britcher.—S. and A. Productions present a
new edition of that well-known revue,
"Peggy." The favourite comedian, Len
Martin, provides excellent fun. Miss
Dorothy Caird takes the rôle of Peggy, and
receives hearty approval for her various
numbers.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wynd-
ham; A. M., Mr. Arthur Lawrence; Mus.
D., Mr. Jullien H. Wilson. — Barrie's
charming "Quality Street" is here with
the Macdona Players, who give a very
finished performance. Miss Alice Bowes,
in delicate and refined manner, impersonates Miss Phœbe, with Miss Nellie Hod-
son in an equally fine study of the old
maid, Miss Susan. Credit is due to Mr.
Oliver Johnston for his restrained per-
formance of Valentine Brown; Mr. Royce
Milton very naturally presents the Re-
cruiting Sergeant; the rôle of Ensign
Blades finds in Mr. Roger Williams a
talented exponent; and other worthy sup-
porters are Priscilla Peale (Miss Parratt),
Daisy Meynard (Patty), Lilian Stanley
(Miss Turnbull), and Beatrice Egerton
(Miss Willoughby).

SHAKESPEARE.—L. & M., Mr. W. W.
Kelly; A. M., Mr. Herbert M. King; Mus.
D., Mr. Sam Hague.—Here this week we
are having Mr. Hamilton Deane and com-
pany in the bright and witty play, "The
Man from Toronto." Mr. Deane handles
the title character in excellent style, and
has as supporters Messrs. A. Henderson
Storie (Bobby Gilmore), Stuart Lomath
(Mr. Priestly), the Misses Ruth Nixon
(Martha), Dora Patrick (Mrs. Calthorpe),
Ethel Glover (Mrs. Hubbard), Nancy de
Silva (Minnie and Ada Wimbush), and
Nan Braunton (Ruth).

PLAYHOUSE.—P., Liverpool Repertory
Theatre Co., Ltd.; M. D., Mr. A. S.
Pigott; A. M., Miss Carpenter.—The cur-
rent season closed here on Saturday even-
ing, and during the present week the
stage is occupied by the Mersey Operatic
Society, who are presenting "Miss Hook
of Holland."

EMPIRE.—P., Moss' Empires, Ltd.; L.
& M., Mr. George Manners.—Good cater-
ing is being done at this popular down
town house. In the present programme
are Stanley Kirkby and Harry Hudson,
in their sprightly turn of humour and
harmony; Franco Piper, with his remark-
able trick banjo playing; the favourite
Dutch girl, May Moore Duprez; Amac,
assisted by Mlle. Velma, who bewilders
with his card illusions; Damsell and Boy,
in a novelty speciality; J. H. Scotland,
with humorous dialect and old folk songs;
and Kafka and Stanley.

OLYMPIA.—P., Moss' Empires, Ltd.;
M. & L., Mr. P. Cohen; Mus. D., Mr.
Albert Moore. — Albert Whelan returns
here after a long absence, and delights
everybody with his quaint style. Tom
Edwards, assisted by Alice Melville as
vocalist, repeats his clever ventriloquial
turn; the popular Marie Kendall receives
a warm welcome for her latest songs; and
others in the list are Alfredo, the clever
violinist; Malcolm Neil, the eminent
basso; the Hanlon-Charles troupe of gym-
nasts; and Herbert Lee, with his new
songs.

HIPPODROME.—M. D., Mr. Charles
Gulliver; M. & L., Mr. E. W. James; Mus.
D., Mr. Frank Stokes.—Variety is being
given a rest here this week, for "Mr.
Wu" occupies the stage twice nightly,
a strong cast being led by Mr. Basil Gill,
who gives a powerful rendering of the
name-part.

ROTUNDA.—M., Mr. M. Montgomery;
A. M., Mr. John Hitchins; Mus. D., Mr.
Arthur Workman. — The bill here is
headed by Ford and Lewis, capital come-
dians. Mazuz and Mazette have an amus-
ing speciality; and others are Dan Eden,
dame comedian; Billy Bristol, comedian;
the Doves, clever gymnasts; Betty and
Vivien Heywood, in music and song; and
the Riley's Juveniles.

PAVILION.—P., Messrs. W. H. Broad-
head & Son; R. M., Mr. Henry Hearn;
Mus. D., Mr. Harry Walker.—Pantomime
is again here in the form of "Aladdin,"
sent by Jazon and Montgomery. It is
quite a bright little show, and among the
principal artists are Alice Maude (Alad-
din), Gus Elton (Widow Twankey), Mark
Stuart (Abanazar), Eileen Lake (Prin-
cess), Bradbury and Albert (comedians),
Leslie Coates (Emperor), and Bobbie
Burns (Pekoe).

LUTON.

GRAND.—P., Mr. E. Graham-Falcon;
B. M., Mr. Walter O'Sullivan.—W. Griffiths
presents "The Musical Romance." The
bill also includes Billy Brennan, Tina Pay-
nola, Jaffa, Lena Lampa, Maude Edwards,

LYME REGIS.

DRILL HALL THEATRE. — P., Mr.
Wm. Emmett.—Gertrude Page's "Love in
the Wilderness" is the attraction here
this week.

MANCHESTER.

PALACE.—M. D., Mr. Alan Young; M.
and Sec., Mr. Jesse Hewitt; Asst. M., Mr.
Douglas Bush; Mus. D., Mr. T. Wrath-
mall.—A first-rate programme here in-
cludes G. S. Melvin, a versatile comedian;
the Two Rascals in their latest song hits;
Victoria Carmen and Her Shadow, in
artistic creations; Herschel Henlere, the
mirthful music master; Togan and Geneva,
clever jazz dancers on the wire; Stan
Kavanagh, expert juggler, with humour;
and Eric Randolph, the "vagabond"
tenor.

HIPPODROME.—M. D., Sir Oswald
Stoll; R. M., Mr. Bertram Iles; Asst. M.,
Mr. Hodgkinson; Mus. D., Mr. Walter
Hague.—Margaret Halstan, Garry Marsh,
and company are to the front in a playlet,
"The Greatest Invention of All," by Michael
Orme. Ernie Mayne scores, as usual; Noni
and Horace cause endless amusement in a
musical absurdity; Joseph Cheetham sings
well; whilst other smart turns are those
of Isolde and Alexis, sensational dancers;
Freddie Foss, comedian; and Arthur Lewis,
a fine dancer.

HULME HIPPODROME.—P., Messrs.
Broadhead and Son; G. M., Mr. Winstan-
ley; R. M., Mr. H. Hearn; A. M., Mr. H.
Boyle.—Here Mr. Fred le Crew's panto-
mime, "The Sleeping Beauty," is a big
attraction. A strong cast includes Adah
le Crew as Robin Hood; Maude Carroll as
the Beauty; and Harry le Crew as the
Dame.

ARDWICK EMPIRE.—M. D., Sir Oswald
Stoll; A. M., Mr. J. Persich; M. C., Mr.
Dick Hardwick.—Charles Austin produces
here this week anew sketch, "Parker's
Burglary." Strong turns are added by
Tom Clare, the popular entertainer at the
piano; Van Dock, Italian cartoonist; Mis-
quette and Maxly, acrobatic dancers;
Monica Daly, comedienne; Hengler Bros.,
the silent comedians; and Raglan, the
piquant pattering pianist.

OSBORNE THEATRE. — P., Messrs.
Broadhead and Son; A. M., Mr. Robert
Sharples; M. C., Mr. R. C. Clarke.—
Messrs. Jazon and Montgomery are doing
capital business here with a brilliant pro-
duction of "Cinderella," with Joan Meyer
as principal boy and Hilda Paul in the
title-rôle. Carthey Bros. lead the come-
dians as a coupl eof court bailiffs, while
Teddy Williams as Buttons, and Bert
Rogers as Dandini contribute entertaining
work. The specialities include the Adda
Fayne Troupe of dancers, and the appoint-
ments of the show are all on the grand
scale.

QUEEN'S PARK HIPPODROME.—P.,
Messrs. Broadhead and Son; A. M., Mr.
C. W. Meek; M. C., Mr. W. Dearden.—Mr.
Walter Bishop's pantomime, "Dick Whit-
tington," is going strong at this popular
house. The favourite female impersonator
Edna Latonne, is the feature of the cast
as Dick, while Walter Bishop provides the
bulk of the fun in the part of Idle Jack.
Excellent amusement is provided also by
Bella Moody as the cook, Martha Ann,
Male O'Kell makes a charming Alice Fitz-
warren, and good work is added by the
Sisters Boden, Granby and Grant, and
Knight and Brady.

METROPOLE THEATRE.—P., Messrs.
Broadhead and Son; A. M., Mr. Rex Sug-
den; M. C., Mr. A. E. Waite.—Messrs.
Jazon and Montgomery are in the field
here also with their sparkling version of
"Jack and the Beanstalk," with an ex-
ceptionally attractive and clever principal
boy in the person of Dorothy Meade. Elsie
Maynard as Marjory makes a dainty vis-a-vis,
and the fun is fast and furious in the
hands of Tom Gott as Dame Durden, Jack
Harris as Simon, and J. C. Harold as the
King, with outstanding performances by
H. A. Langlois as the Giant Camamara,
Jean Carlyle as the Fairy, and Cissie Ast-
bery at the Princess Silverstar. The Gul-
liver Troupe of comedy giants, and Aida
Payne's Troupe of dancers contribute
speciality work.

KING'S LONGSIGHT. — P., Messrs.
Broadhead and Son; A. M., Mr. George
Steel; A. M., Mr. Chas. H. Bayley.—
Messrs. Jazon and Montgomery bid here,
again, for popular favour with their
elaborate setting of "Babes in the Wood."
Dorothy Vaughan i swell chosen for the
rôle of Robin Hood, and has a clever
partner in Georgette Rennarde as Maid
Marian; Maple and May discharge their
responsibilities well as Bubble and Squeak,
the robbers; Billy and Bett play cleverly
as the Babes; and others who distinguish
themselves in an all-round strong cast are
Anna Thayer, Maie Greenwood, Walter
Granby, Bert Lawrie, Reginald Adair, and
Albert Williams. Coverdale's Tiddlewinks
add enjoyable speciality business.

MIDDLESBROUGH

THE EMPIRE.—P., The Empire Palace
of Varieties, Middlesbrough, Ltd.; M. D.,
Mr. William Bastiman; A. M., Mr. Gerald
Spencer; Mus. D., Mr. Howard Shackleton.
—A strong programme is headed by the
popular artist, Ella Shields. Other excel-
lent turns are by Harry Burnett, Hebrew
comedian; Agnes York, in some charming
contralto songs; The Pompey Twins, two
clever kiddies in a vocal and dancing act;
Pipefax and Partner, comedians; Hilda
Danton and Beryl Harmer, musical, vocal
and dancing performance; and Miss Fillis,
in a wonderful performance on the trapeze.

HIPPODROME.—P., North of England
Cinema Co.; A. M., Mr. W. S. Gibson;
R. M., Mr. Frank E. Parker; Mus. D.,
Mr. H. J. Waldron.—Some excellent songs
are given here this week by Miss Lee
White, vocalist; in addition a fine screen
adaptation of "The Second Mrs. Tan-
queray" is shown.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre
Royal (North Shields), Ltd.; M. D., Mr.
Horace Lee; A. M., Mr. Sydney Hellyer;
Mus. D., Mr. John Sutherland.—Mr. Harry
Day's company in revue, "Find the Lady."

BOROUGH THEATRE. — P., Messrs.
Thompson and Collins; G. M., Mr. G. F.
Hill; R. M., Mr. Edwin De Frece; Mus. D.,
Mr. C. H. Lavender. — The Carrylls
and chorister in musical themes; Ernesto,
equilibrist and juggler; and pictures.

NORWICH.

THEATRE ROYAL. — L., Messrs.
Bostock & Fitt; M., Mr. Hy. Furnival.—
H. B. Phillips' Grand Opera Co. present
"Faust," "Carmen," "Maritana," and
other well-known operas.

HIPPODROME.—P., Messrs. Bostock &
Fitt.—Mr. Frank Lawrence presents "My
Pretty Maid."

MADDERMARKET THEATRE. — M.,
Mr. Nugent Monck.—The Norwich Players
in "Henry IV."

THATCHED PICTURE HOUSE. — P.,
Bond & Sons; M., Mr. G. Starkey.—Jock
Mills, Mary Briton.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of
Varieties Co.; G. M., Mr. E. Dottridge; A.
M., Mr. C. Bush.—The Big Circus, with an
all-star cast, is the attraction here.

PALACE.—P., Oldham Empire Theatre
of Varieties Co.; G. M., Mr. E. Dottridge;
A. M., Mr. H. Kilrow.—Foster Productions
present "All in One," a new style enter-
tainment.

ROYAL.—P., Oldham Empire Theatre of
Varieties Co.; G. M., Mr. E. Dottridge; A.
M., Mr. Milton Reed.—The Millane Stock
Co. present "Bonnie Mary," with Florence
Churchill, John S. Willward, and the usual
company.

OXFORD.

NEW THEATRE.—P., The Oxford
Theatre Co., Ltd.; M. D., Mr. S. C. Dor-
rill; Asst. M. & S., Mr. W. F. Smith;
Mus. D., Mr. C. F. Trevor.—Reginald Fry
is presenting Miss Mary Byron and her
London company here in a return visit in
"French Leave." The performances are
twice nightly.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock;
M., Mr. Harry W. Pinchon; Mus. D., Mr.
Bert W. Stephens.—Mr. Harry McKelvie
presents his new and up-to-date panto-
mime, "Peter Wilkins."

RINK PICTURE AND VARIETY
PALACE.—Sole P., Mr. E. H. Bostock; M.,
Mr. Richard Lever; Mus. D., Mrs. W.
Sowerby. — The Stellios, with their acro-
batic dogs; Tom Taylor, concertina artist;
and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis.—
Tom Owen, the popular Welsh comedian,
presents a new company entitled "The
Rarebits." They include, besides himself,
Marie St. Ace, soprano and violinist; Harry
Heaton, descriptive vocalist; Gwilym Wil-
liams, Welsh baritone; Phyllis Grey, speci-
ality dancer; Queenie M. Tempest, pianist
and entertainer; and Doris Owen, soubrette
and dancer.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas.
Glover; R. M., Mr. W. F. Crowe.—The
musical play, "In Every Port," by Gerald
Phillips, produced by the Plymouth
Amateur Operatic Co.

REPERTORY THEATRE. — L., Messrs.
King and Parry.—"Penelope," by Dr.
Somerset Maugham. Miss Gwendolen
Verschoyle is in the title-rôle, and Miss
Mary Arthur, a new-comer, makes her first
appearance.

GRAND THEATRE.—P., Messrs. King
and Parry.—Musical pot-pourri, "Punch,"
with Pimple as leading comedian.

PALACE THEATRE.—G. M., Mr. G. E.
Prame.—Hetty King heads the bill, and
others appearing are A. C. Astor, ven-
triloquist; Carr and Hamil, music and
dancing mélange; Martyn and Florence,
jugglers; Lale and "Her," in a musical
sketch; Bond Rowell; Zona and Melroy.

PORTSMOUTH.

THEATRE ROYAL.—L. & G. M., Mr.
Peter Davey; A. M., Mr. Herbert Ralph.—
Ethel Van Praagh and J. Edward Whitty
are presenting the Apollo Theatre success
"Glamour."

KING'S THEATRE.—L. & G. M., Mr.
Peter Davey; A. M., Mr. Chas. King.—
Julius Darewski's great wireless success
"Listening In," in 12 radios, is the at-
traction here. A strong cast includes Her-
man Darewski, M'Lita Dolores, and Will
Hay.

PRINCE'S THEATRE.—That successful
drama, "The Village Blacksmith," is be-
ing presented by the Prince's stock com-
pany.

COLISEUM.—M. D., Capt. Warren-
wright.—Mrs. Kimberley's comedy revue
"Peg's Night Out," is here this week. Tom
Kelly is in the cast.

HIPPODROME. — P., Variety Theatre
Controlling Co., Ltd.; R. M., Mr. Claude
E. Marner.—The sensational film "Flames
of Passion" is proving a big attraction
here.

PRESTON.

ROYAL HIPPODROME.—R. M., Mr.
Frank E. Burdett. — Mr. William de
Lacy's panto., "Mother Hubbard," is ap-
pearing this week, with specialities sup-
plied by the Vivian Glee Singers, Phil
Dooley and Girls. Amy Osborne ably sus-
tains the title-part; Minnie Cole makes
an ideal Jack Horner; and Joyce Lyn
as Contrary Mary is all that could be de-
sired. Mr. Wm. de Lacy, the author, also
portrays Baron Snatchett. It is a fine
production.

EMPIRE.—R. M., Mr. Walter Mac-
laren.—The D'Oyly Carte Opera Company
occupy the boards here. Amongst the
operas set down for presentation are
"The Mikado," "The Gondoliers," "The
Yeomen of the Guard," and "Pirates of
Penzance."

READING.

COUNTY.—P., Mr. Milton Bode.—George
Manship presents "The Man Who Came
Back."

PALACE.—M. D., Mr. W. G. Watson;
M., Mr. A. E. Burridge; Mus. D., Mr. W.
Morgan.—The Henry J. Corner Musical
Ensemble, "Symphonia"; Carmen Maria,
Mark Stone and Josie Bradley, Rue Lam-
bert, Ian McLean, Marie Ellerslie, The
Mullaney Bros.

ROCHDALE.

THEATRE ROYAL.—P., Northern Thea-
tres Co., Ltd.; M. D., Mr. Wm. Robinson;
G. M., Mr. Otto C. Culling; A. M., Mr.
Norman M. Robinson.—The members of
the Rochdale Amateur Dramatic Society
are appearing in the comic opera, "The
Gondoliers," and are attracting full houses.
They have been admirably coached, and on
Monday gave a performance that was of
distinct merit. Special praise should be
given to Messrs. J. Vernon Blomley,
Frank Kay, George Ashworth, Madame
Eva Milner, Madame Emilie Riley, and
Miss Edna M. Harris, on which fell the
burden of sustaining the principal charac-
ters.

ROYAL HIPPODROME.—P., Jackson's
Amusements, Ltd.; M., Mr. Jas. Jackson.—
The film, "Morality," is being shown
twice nightly, and the varieties are pro-
vided by Frank and Vest, dancers; and
Fred Hutchins, lady impersonator.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippo-
drome, Ltd.; M. D. and G. M., Mr. George
E. Smith; R. M., Mr. Chas. Danton; Mus.
D., Mr. A. E. Breakwell.—Special return
visit of the Allington Charlsley Grand
Opera Co. A series of well-known popular
operas are submitted, including Wallace's
"Maritana," Rossini's "The Barber of
Seville," "Il Trovatore." Also for the
first time, Harold's dramatic opera,
"Zampa," and Verdi's "Ernani," are pro-
duced here.

RUGBY.

PRINCE OF WALES THEATRE.—P.,
Mr. Arthur Carlton, C.B.E.; M., Mr. Wm.
Baldwin. Diavolo and company; Les Tri-
colore Trio; Capt. Devereux and his
canine friends; and Just We Four.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M.
D., Mr. H. D. Moorhouse; R. M., Mr. Geo.
Brelsford.—Mr. H. B. Levy's panto., "The
House that Jack Built," also the Fayre
Four, W. V. Robinson, Barry Jepheon, and
Mlle. Du Barry.

ROYAL HIPPODROME.—P., Messrs.
W. H. Broadhead and Son; R. M., Mr.
Fred Barnardo.—Pictures, Go-as-you-please
Competition, also Ethel Bull, soprano;
Dawn and Dennis, in musical dancing act.

SCARBOROUGH.

THEATRE ROYAL.—L. & M., Mr. Matt.
Glenville.—Albert Sember's repertoire com-
pany in the play, "The Man Forgets."

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John
Hart; G. M. & T., Mr. J. E. B. Beau-
mont; Asst. M., Mr. T. C. Hickson.—
Messrs. Murray King and Clark, by ar-
rangement with Miss Doris Keane, are
presenting "Romance," which received
a hearty welcome on Monday night. Miss
Frances Dillon plays Cavallini, and Mr.
Henry C. Hewitt is the Rev. Thomas Arm-
strong.

EMPIRE, LTD. — M. D., Mr. R. H.
Gillespie; R. M., Mr. R. Sidebotham;
Asst. M., Mr. A. E. Story; Mus. D., Mr.
B. A. Hannah.—The leading item on this
week's bill is Fred Duprez and company,
in a farcical comedy of 1970, "King Solo-
mon, Junr.," in which Mr. Duprez gets in
some capital comedy work. Misses Flor-
ence Matthews, Olivia Grant, Edna
Prince, Lilian Dundas, Vivienne Wyatt,
Alma Green, Evie Lynn, and Nellie Ren-
nie are also in the cast. Other turns are
Frank O'Dell, Wilson Hallett, Barker and
Tarling, Frank Le Dent and Lady, and
Dorothy Darlington.

HIPPODROME, LTD.—R. M. Mr. H.
C. Savage; Asst. M., Mr. Leonard P.
Wright; Mus. D., Mr. W. Bingley.—A
musical absurdity, "Wrangle v. Wrangle,"
is presented by Tom Walls and Leslie
Henson, Ltd. The company includes
Tommy Handley and Reginald Sharland.
The variety side of the bill includes Fred
Curran, Hazel Elliott and her Candy
Girls, Nina Martin, Campbell and Scott,
Chinko and Kaufmann and Gus Sun.

SMETHWICK.

COLISEUM.—L., Mr. E. Hewitson; M.,
Mr. H. Bowers.—The Irish comedian and
dancer, Fred Cramer, is appearing here
this week. Phyllis Mitchell, the pocket
Vesta Tilley. Pictures complete the bill.

SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr.
Arthur Weston.—Mrs. Patrick Campbell
and her West-End company in "Hedda
Gabler."

PALACE.—R. M., Mr. Harry Taylor.—
Varieties by Nat D. Ayer, the well-known
composer; the Mongadors, French comedy
jugglers; Fred Evison and Joan Hestor;
Cissie Cameron, comedienne; Sylvia, the
musical maid; Dorothy Southgate and
Harold Herrick, in a versatile musical
interlude.

HIPPODROME.—R. M., Mr. Mark
Lorne. — George Shurley presents the
revue, "Pure and Simple," including
Gillie Potter, Sheila May, Sid Keith,
Teddy Bass and the Twelve Shurley
Girls.

SOUTHEND.

AMBASSADORS' THEATRE.—P. & M.,
Mr. Herbert Jay; R. M., Mr. A. E. New-
ton; Mus. D., Mr. T. Burrows.—Mrs. Kim-
berley presents "The Home of the
Fairies."

HIPPODROME.—M. D., Mr. Chas. Gulli-
ver; R. M., Mr. E. H. Neighbour; Mus.
D., Mr. Chas. H. Meek.—The laughter-mak-
ing revue, "Blue Birds," featuring Ida
Crispi, Harry Hanson, Uty Rowlands, Ches.
Field.

SOUTHPORT.

PALLADIUM.—G. M., Mr. Joseph Ber-
nard Hothersall.—The O'Gorman Brothers
occupy the premier position in this week's
attractive programme. Other turns are
Miss Marjorie Fulton, the dainty enter-
tainer, who is here on a welcome return
visit; Tom Moss and Ethel Orrel, vocal
entertainers; Howard and Wyndham,
dancers; the Tossing Testras, comedy
jugglers; Pic and Alf, in their comedy
splash; and Arcubus, the musical marvel.

PAVILION THEATRE.—P., Southport
Pier Co., Ltd.—Fred D. Neilson's company,
here this week in a comedy super-burlesque, "Unemployed," is doing big busi-
ness. The cast includes Fred E. Moore,
Chic Chester, and Harvey West.

STOCKPORT.

THEATRE ROYAL.—Sole Owner & M.,
Mr. Charles Revill; A. M., Mr. John
Revill; B. M. & S., Mr. Charles Revill,
junr. — W. Ainsley presents the revue,
"Eastern Love." Cast includes Sam
Rayne, Phil Adell, and Alpha Comedy
Four.

HIPPODROME.—L., Mr. Wm. Swire;
M., Mr. E. J. Lyons.—"Get-Rich-Quick"
Productions present the revue, "Bubble
and Squeak." Cast includes Charlie Rich,
Chas. Congere, Gracie Gallimore, and
Elsie Roby.

STOURBRIDGE.

NEW ALHAMBRA THEATRE. — L.,
Mr. Herbert Wallace; Mus. D., Mr. Harold
Timperley.—First appearance of the Five
Hessays, music, song and dance; Hicks
and Moore, the stage-hand and the lady;
Billy Camp, comedian; and pictures.

SUNDERLAND.

THEATRE ROYAL.—G. M., Mr. Harry
Esden; R. M., Mr. Richard L. Griffiths;
Mus. D., Mr. E. Field.—"Thumbs Up,"
a musical burlesque, is being presented by
Mrs. H. B. Levy.

PALACE. — P., Mr. A. G. Hamilton;
R. M., Mr. W. Gillespie; Mus. D., Mr.
Frank Hubble.—Pictures and varieties by
Jack Riskit and Partner, comedy gym-
nasts.

EMPIRE.—P., Sunderland Palace Co.;
G. M., Mr. Harry Esden; R. M., Mr. A. E.
Barnes; Mus. D., Mr. H. Elliott Smith.—
Mr. T. F. Convery presents his comedy,
"On the Dole," which is doing good busi-
ness. Included in a capable company are
Stan Annison, Joe Hudson, Tom McGregor,
Ginger Armstrong, Evelyn Major, Jean
Collins, and Harry Frith's Eight Rosebuds.

KING'S.—P., Messrs. Thompson & Col-
lins; R. M., Mr. E. Jefferies; Mus. D.,
Mr. W. Hugh Jones.—Pictures and vaude-
ville by the Edwards Trio of instrumental-
ists.

SWANSEA.

GRAND. — P., David Allen and Sons,
Ltd.; L., Miss Gertrude Mouillot; R. M.,
Mr. T. Byrne.—Jack Goodson presents
"Maid in England," a musical extrava-
ganza.

SWINDON.

EMPIRE.—P., Wiltshire Entertainments
Co., Ltd.; M. D., Mr. Alfred Manners;
A. M., Mr. Alfred Manners, junr.; Mus.
D., Mr. Oswald Bentley; S. M., Mr. Jack
Duck.—Lew Lake presents "The Splinters
of 1922," the cast including Archie Glen,
Stanley Arthur, Fraser Gobb, and Cyril
Haydn.

TORQUAY.

THEATRE ROYAL.—Licencee & M. D.,
Mr. W. H. Mortimer; Sec., Mr. Arthur
Pearse; Mus. D., Mr. H. E. Cracker.—Mr.
Bromley Challenor provides the attraction
this week with his company in "New
Wives for Old," Miss Enid Cooper being
in the leading rôle.

PAVILION.—G. M. (for the Corpora-
tion), Mr. Charles G. Price.—The screen
version of "Antony and Cleopatra."

WARRINGTON.

COURT.—G. M., Mr. Harry Warburton.—
Mr. Harry Warburton presents a repertory
company in "The Lion and the Mouse"
and "The Cotton Spinner."

WESTCLIFF.

NEW PALACE.—P. & M., Miss Gertrude
Mouillot; R. M., Miss Florence Dean; Mus.
D., Mr. Adam Seebold.—Bentley and
Pringle-Woods present "The Heart of a
Child."

WEST HARTLEPOOL.

EMPIRE.—G. M., Mr. Harry Esden;
R. M., Mr. H. Ferrier Cornforth. — Harry
Day presents "Rockets."

EMPIRE THEATRE.—P., West Hartle-
pool Empire Palace, Ltd

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ENTERTAINERS' WANTS.

HARRY HALL. C.A.A. Humorous Songs and Stories. SARTORIAL SPECIALIST TO THE PROFESSION. Artists recommended free of charge, shortest notice, Town or Country, for Concerts, Banquets, &c. 'Phone, Museum 820-1, and City 2086. 207, Oxford-street, W.1, and 149, Cheapside, E.C.2. "WORTH REMEMBERING," "HALL" MARKED CLOTHES ARE THE BEST.

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ENTERTAINERS WANTED.

WANTED, Vocalists, Instrumentalists, Reciters, &c., for West-End Concerts. Stamped envelope for particulars. SECRETARY, League British Artists, 119, Charlotte-street, W. Forthcoming Concerts, Steinway Hall, Dec. 14; Leighton House, Dec. 12; Queen's Hall, Jan. 15.

HOSPITAL ENTERTAINMENTS. WANTED, Artists.—The Chaplain of the Cancer Hospital, Fulham-road, Chelsea, will be grateful for offers from any small parties willing to give free entertainments the afternoon of Dec. 26 in the Sick Wards of the Hospital. Please write.

In aid of the Combined Hospitals' Appeal the Chameleons gave an excellent entertainment at King George's Hall. The concerteds were carried through in a slick manner, particularly "Colour Schemes," while the solos and duets were deserving of the hearty applause they won. Dora Squire used a rich contralto voice to great advantage, and had to respond to a double encore, while Ramsey Moir, in "The Lute Player," sang most artistically. Good humour was forthcoming from Charles Laval, while the other members of the party all contributed towards the success. Mention must be made of Cyril Warren, the excellent accompanist.

Last Thursday's concert at the Studio Club Concert took the form of a song-recital by Mr. Hugh Campbell. His work included some interesting old French and Breton songs, and Purcell's "Hark! the Echoing Air"—all artistically.

COLWYN BAY, NORTH WALES.

SUMMER SEASON, 1923.

TO CONCERT PARTIES AND AMUSEMENT CATERERS.

The Colwyn Bay and Colwyn Urban District Council are prepared to receive OFFERS for the renting of the

ALFRESCO PITCH

on the East Promenade (Sea Front), at Colwyn Bay.

Staging, with dressing accommodation and a limited number of seats provided.

Also Tenders for the exclusive use, Sundays excepted, of the

BIJOU PAVILION,

situate at the end of the Victoria Pier (recently acquired by the Council). The Pavilion is a covered enclosure, with a seating capacity of 550, and provided with stage and dressing-rooms suitable for concert parties; cost of lighting to be borne by contractor.

Sealed offers, marked Tender for "PROMENADE PITCH" or "PAVILION ON PIER," should be delivered, addressed to the undersigned, not later than 12 noon on Wednesday, the 3rd of January next.

The Council do not undertake to accept the highest or any tender.

JAMES AMPHLETT, Clerk to the Council.

Council Offices, Colwyn Bay. Dec. 6, 1922.

CONCERT PARTIES ON TOUR

A LA MODE.—Dec. 11, Pavilion, Wolverton.
ARABIA.—Dec. 11, Old Shildon.
AUTO-SUJ-JESTERS. — Dec. 11, T.R., King's Lynn.
FARCE.—Dec. 11, Clarence Pier, Southsea.
GIPSIES.—Dec. 11, Victoria Hall, Northwich.
JAZZ MADCAPS.—Dec. 11, Palace, Palesworth, Warwickshire.
LEADSWINGERS.—Dec. 11, Arc., Doncaster; 18, United Services Th., Letchworth.
LIVE WIRES.—Dec. 11, King's Hall, Melton Mowbray; 18, Lyric, Hull.
MASKS AND FACES. — Dec. 11, P.H., Cirencester; 18, Palace, Trowbridge (3), Palace, Frome (3).
NAP.—Dec. 11, Casino, Swanage; 18, Frome.
NEW CADETS.—Dec. 11, Hippo., Dublin.
NOVELTY. — Dec. 11, Albert Hall, Stafford.
ODDS AND ENDS.—Dec. 11, Palace, Chepstow.
OPTIMISTS, THE. — Dec. 11, Ass. R., Chester.
ORANGE CLUB, THE.—Dec. 11, Bulford.
PAN.—Dec. 11, Pal., Pembroke Dock.
PLAYMAKERS THE.—Dec. 11, Dundee.
POPPIES.—Dec. 11, Palace, Sevenoaks.
PRO RATAS.—Dec. 11, Hippo., Ashford, Kent.
QUAINTESQUES.—Dec. 11, Arcadia, Redcar.
QUIXOTES.—Dec. 11, Lyric, Hull; 18, Unity Hall, Withernsea.
ROGUES.—Dec. 18, Doncaster.
ROYAL ARCADIANS.—Dec. 11, P.H., Altrincham; 18, Pavilion, Rusholme.
SEVEN NOBODIES. — Dec. 11, Kursaal, Whitley Bay.
SUMMITS.—Dec. 11, P.H., Slough.
SUN-SPOTS. — Dec. 11, Royal Kinema, Cleethorpes.
VARIETY.—Dec. 18, Chelmsford.

PANTOMIME SONGS

SINGING

(Song Fox-Trot)

By JACK HYLTON and CON WEST.

APRIL SHOWERS

(Ballad Fox-Trot)

By LOUIS SILVERS.

TELL HER AT TWILIGHT

(Song Fox-Trot)

By WALTER DONALDSON.

DEAR LOVE MY LOVE

(Waltz and Waltz Song)

By RUDOLF FRIML.

ALSO—

"FLOATIN' DOWN TO COTTON TOWN." Song One-Step.
"WHEN BUDDHA SMILES." Oriental Song Fox-Trot.
"EVERYBODY'S LIST'NING IN." Wireless Song Fox-Trot.
"PRETTY LITTLE CINDERELLA." Waltz-Song.
"MARION." Song Fox-Trot. "HAWAIIAN EYES." Waltz-Song.
Also the famous "BULLFROG PATROL," as sung by the DUNCAN SISTERS.
and Arthur Klein's Sensational Song Fox-trot—
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SONGS AND SINGERS.

Francis & Day's.

The lengthening list of artists who will be heard in that most melodious of chorus songs, "Yoo Hoo (You'll Hear Me Calling 'Yoo Hoo'!)"—a song made famous by Daisy Dormer, Dainty Doris (who will be heard in it at the Lyceum at Christmastide), and Albert Whelan—is daily being augmented. Among the well-known people about to sing it in pantomime or otherwise being Marjery Fulton (Opera House, Leicester), Norah Delany (Opera House, Manchester), Harry Lester, Madge White (Prince's, Bristol), Victoria Carmen, Vera Pearce, Florence Helm (Royal, Edinburgh), Dolly and Billie (Glasgow), Violet Levy (Royal, Huddersfield), Amy Saker (Opera House, Dudley), and Elma Leslie (Royal, Bristol).

The Sisters Trix, who have been making so big a hit with the new number, "Carolina in the Morning," are including it in their admired songs at the Alhambra this week.

At the Hippodrome, Stockport, Elsie Roby is playing "Kitten on the Keys" as a piano solo with much success in "Bubble and Squeak," into which revue the song "People Like Us," has likewise been introduced with happy results.

At the Palace, Southampton, Cissie Cameron is heard in "Yoo Hoo," a song she will sing as Bo-Peep in Mr. Brydon Phillips' pantomime.

Geo. Shurley's "Pure and Simple" revue, now at the Southampton, enshrines a number of the firm's songs, among them being "If Winter Comes (Springtime Will Soon Be Here)," "Georgia," "Evergreen Eve," and "Stumbling."

"If Winter Comes," "Ten Little Fingers and Ten Little Toes" and "Dapper Dan" are among the best-liked numbers of Marcia and Marcey at the Kennington this week.

Overwhelming applications are being dealt with for the new pianoforte solo, "Kitten on the Keys," by Zez Confrey, the composer of "Stumbling," as well as for the orchestral parts now available of the four novelties, "Swanee Blue Bird" one-step, "Evergreen Eve" song fox-trot, "Down Old Virginia Way" waltz song, and "Sweet Lady" song fox-trot.

Lawrence Wright Music Co.

Reports of the first pantomimes are now coming to hand, and are proving eminently satisfactory to this house. "Caravan," "Oh, Star of Eve!" "Who's the Girl?" "Golden Dreamboat," "By the Old Ohio Shore," "Sally," and "What Happens After the Ball?" are all well to the fore. As a principal girl number, "Who's the Girl?" seems to have taken a fancy to numerous artists, and is likely to prove one of the hits of the year. Miss Daisy Dormer was one of the first to realise the possibilities of this song, and she is scoring heavily with it this week at the Hippodrome, Leeds. "Caravan" has now become a household word, and hardly needs mentioning. Audiences this week are enthusiastic over the novel and artistic rendering which Miss Victoria Carmen is giving this number at the Palace Theatre, Manchester.

Malvina—that clever violiniste—has got this number in active rehearsal, and will be heard in this, "Wana," and other of the firm's numbers at the Coliseum next week.

We note with pleasure the continued success of Lake and Barrasford with the firm's numbers. They have got one of the biggest successes in their career, "Oh, Star of Eve!" which they are using at the Empire Theatre, Holborn, this week.

The Broadhead Tour is now almost solely confined to pantomime, in which Lawrence Wright numbers are well to the fore. In Miss Lillie William's "Cinderella" the big hits are "Sally," "Never Mind!" and "What Happens After the Ball?"

In William de Lacy's "Mother Hubbard," Joyce Lynn sings successfully "I Want My Mammy" and "I Want a Holiday," whilst Winifred Kenyon makes good with "Waiting and Watching."

In T. E. Bleriot's "Old Woman In the Shoe" production, Nell Calvert sings "What Happens After the Ball?" and Billy Bentley "When You Came My Way" and "Your Gentle Hands Were Made To Guide Me."

In Fred le Cren's "Sleeping Beauty" Maud Carrol makes a big hit with "That's How the World Was Made."

In Jazon and Montgomery's "Aladdin," Eileen Lake sings "Waiting and Watching" with immense success, whilst Gus Elton has a big hit with "What D'yer Think of That?"

Fred Clements writes to say that he will be including "Caravan" and "Oh, Star of Eve!" in four of his productions.

There is a great demand amongst pantomime comedians for the two comedy songs, "Are You Working?" and "Beaver!" Numerous artists have secured these numbers, among whom are Marriott Edgar, who will work the former song at the Grand Theatre, Leeds; Ray Holgate, who is in "Puss In Boots," makes "Beaver!" his principal number as well. Also Mr. George Jackley, the principal comedian on the Stoll Tour, will use "Beaver!"

Peter Bernard.

Fields and Doreen, at the Empire, Chatham, this week, are scoring nightly with "Mississippi Dream."

Nona Dixie is working "All the Ugly Fellows Say 'Hello!' to Me" and "Ask My Mama," and reports that the are both "going enormously."

Lance Andrews and Gerald Williams who sing during the intermission at the Holborn Empire, are this week using "Blessings," an excellent ballad which is fast forging ahead.

Clement Smith, of The Knibs Concert Party, writes to say that "Georgia Moon" was the outstanding success of a performance given by them last week.

Arthur Mackenzie, who is this week at the Bedford, is having much success with "Oh, Marie."

Mabel Marks is also singing "Ask My Mama," whilst Rex Carew and the Melody Coons are featuring Peter Bernard Publications.

A LEGINSKA RECITAL.

A pianoforte recital by Leginska can always be looked forward to with a certainty of enjoyment, as she is such a complete mistress of the art of pianoforte playing. Despite an injured finger, her execution of Beethoven's Variations on "Tändeln und Scherzen," Bach's C Sharp Major Prelude and Fugue, together with some Chopin selections, was a very fine performance. It is, however, as a composer that Mme. Leginska, notwithstanding her quite amazing control of effects, fails to made a direct appeal. Her own selections, "The Gargoyles of Notre Dame," by intense concentration, did actually suggest the frightful, grimacing faces decorating the sacred fane, and "Danse d'un Petit Bouffon" certainly suggested an irresponsible capering over the keyboard, but her "Cradle Song" would surely not induce infantile slumber.

SUNDAY LEAGUE CONCERT.

The excellent band of the 2nd Batt. Argyll and Sutherland Highlanders, conducted by Mr. F. J. Ricketts, contributed well-chosen selections to the programme of the League's concert at Finsbury Park on Sunday evening. These included "The Mad Major" (Alford), Wagner's impressive Finale to "The Rhinegold," St. Saens' "Samson and Delilah," and the descriptive fantasia, "For Service Overseas," composed and arranged by Mr. Ricketts. The impression of a heavy storm at sea is very cleverly conveyed. The vocalists contributing to the programme were Mr. Edward Beaumont, baritone, and Miss Hilda Searle, soprano. Mr. Wal Barker, a versatile humorist, deservedly won an enthusiastic reception. Miss Edith Baldry was the accompanist.

GODOWSKY AT AMERSHAM.

On Saturday, Mr. Louis Godowsky, the world-famous violinist, gave a recital at the Pavilion, Amersham. One of the most interesting items was a "Moorish Interlude," in which he was accompanied by the composer, Mr. Walter R. Collins, a musician of note, and the piece was effective and charming. Mr. Godowsky showed an extraordinary mastery of technique in his playing of the "Caprice Basque" of Sarasate and the "24th Caprice" of Paganini-Aver, both of which delighted the audience by the sheer cleverness of their handling. The first part of the programme consisted of Handel's Sonata in E major and a Concerto of Elgar's (Op. 61), which were beautifully played. These Saturday afternoon concerts are under the direction of the Steinway Hall management.

PANTOMIME SONGS.

From the Walter Dandie Company, Ltd., 173-176, Great Portland-street, come two songs that should make their mark in the pantomimes. Pathos and homely sentiment mingle in the verses, by H. Clayton Jones, to "When the Home Bells Ring." The music, by Edward Dean, is melodious, and goes with a rhythmical lilt. The refrain ends with bell chimes phrases, which are always attractive worked up into a grand finale for the orchestra.

"The Birth of a Blush Rose" is a charming song for a principal girl. Guy Standing's verses relate a pretty fantasy, and Edward Dean's music is graceful and expressive, and effectively written for a soprano voice.

DEATH OF GLASGOW PIANIST.

Mrs. Curzon Watt, a well-known figure in Glasgow musical circles, died at her residence in Bearsden, Glasgow, last week, after a brief illness. The deceased lady, who was the wife of Dr. Henry Watt, belonged to a musical family, being the great-granddaughter of William Dance, one of the founders of the London Philharmonic Society and conductor of the Handel Commemoration Festival in 1790. Mrs. Watt, who studied at Oxford and Berlin, gave frequent piano recitals in Glasgow.

FOR NOTES on FELDMAN NUMBERS

See page 32.

SHAKESPEARE AND MUSIC.

Lecture by Sir Frederick Bridge.

A most delightful afternoon was spent at the Haymarket Theatre on Friday, when Sir Frederick Bridge lectured to the British Empire Shakespeare Society on "Shakespeare and Music," illustrating his subject with a number of the early vocal settings to the songs in the plays. Sir Frederick Bridge began by instancing the references to music in Shakespeare, and stated that, in preparing a birthday-book, he had just managed to find a quotation for each day in the year. He showed a good deal of insight in clearing up one or two of the obscure allusions to music and by reference to some of the writers of Shakespeare's music was able to show that a grounding of music was part of every man's educational outfit.

Sir Frederick's valuable research was instanced in the second half of the lecture, in the vocal illustrations that were very finely rendered by Mr. Graham Smart and Miss Coral Peachey. He had gone to very great trouble in the discovery of the original settings to many of the songs in the plays, and he stated that many of them could now be sung as they were rendered in Shakespeare's day.

A most interesting item in the programme was the song mentioned as part of the wares of Autolycus, the pedlar, in "A Winter's Tale"—"Whoope! Doe me no harm, Goodman"—and it was delightful to hear the original versions of "O Mistress Mine," "It Was a Lover and His Lass," "Where the Bee Sucks," and others. "Oh! Willow, Willow, Willow," Sir Frederick pointed out, was an early song that had been adapted by Shakespeare to suit a female character.

One item in the programme was performed, probably for the first time in public. Discovered recently by the lecturer in the Pepys Library, Cambridge, it was none other than the setting for "To be or not to be," which it is stated in the Diary, Pepys had set to music. The composer is probably Matthew Lock, who is mentioned by Pepys in one of the earliest pages of the Diary. It is a fine, dignified rendering of the famous soliloquy, and was magnificently sung by Mr. Graham Smart.

Following the lecture came the distribution of prizes and certificates by her Highness Princess Marie Louise, the president of the Society. The first prizes were for elocution (awarded by Mr. Henry Ainley), professional ladies, Miss Elsie Pain; amateur ladies, Miss Mabel Tait; amateur gentlemen, Mr. Malcolm Fisher. Miss Florence Gow won the first prize for the sonnet or lyric. The essay competition was won by Miss Jane Porteous.

Excellent speeches were given by Mr. S. R. Littlewood, who voiced in a very felicitous way the thanks of the audience to Sir Frederick Bridge; Mr. Henry Ainley, in proposing the vote of thanks to her Highness the President; Sir E. Marshall Hall, K.C.; Mr. Acton Bond, Mr. J. W. Joynt, and Sir Charles Wakefield, the chairman of the meeting.

NEW BALLADS.

The butterflies sung of in E. Maslin Kearsey and Edward Dean's "Butterfly Days" are never out of season. They are the sort—to quote the words—that "settle on Billy, on Harry, or some other swain." This is a pleasing example of the light type of song. It will suit tenors as well as sopranos. A graceful refrain in 6/8 time is one of its attractions. The same writer and composer's "My Long-lost Love of Yore" works up to an effective climax, to be sung *con passione*. There is warmth and expressiveness in the music, and the verses have more poetry in them than most sentimental ballads.

From the Walter Dandie Company, 173-175, Great Portland-street, comes also an arrangement, by Edward Dean, of "Bois épais," for English words, under the title "Silent Hills." Singers unable or unwilling to use the French text will be glad to add Lully's famous air to their repertoire.

"Reuben Ramble" is a humorous song, whose words, by H. Clayton Jones, make play with terms used in the good old game of "nap." Edward Dean writes the brisk, jovial tune.

A CENTRAL AFRICAN ONE-STEP.

Robert Archer, the composer of the "Ngoma" one-step, uses the actual phrases crooned by natives of Central Africa when they hold a "ngoma"—apparently the same sort of ceremony as the Australian aborigine's corroboree. They have a haunting and distinctly exciting quality of their own, and it is augmented by the rhythmical beat and throb of the accompaniment in imitation of the rolling mutter of the native drums. "Ngoma" is published by the Lawrence Music Publishing Co., Red Lion House, Red Lion Court, Fleet-street. It should be a stimulating number to dance to. There are "atmospheric" words, also by Robert Archer.

Another Lawrence success is Mr. Archer's "Moonshine" valse-song, which has a pretty, dreamy melody and "humorous" words.

Boris Ensor can write expressive melody and gain effect by simple musical means, as he proves in "Molly Mine," "Gratitude," and "Vespers," songs belonging to the category which combines lover-like sentiment with religious feeling. The second and third, quite short songs, are issued under one cover.

To Pantomime Producers, Artistes and others.

FEATURE THE BIG NUMBER

TSO KAY

THE SUPER SONG FOX-TROT

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BALLAD HITS

COTTAGE O' DREAMS
(A Rustic Idyll.)

FAITH
(An Autumn Soliloquy.)

PREMIERES OF THE WEEK.

"BATTLING BUTLER."

At the New Oxford.

A new Musical Farce in Three Acts. Produced on Friday, Dec. 8.

Mr. Dumble ..... Mr. Frederick Ross
Mrs. Dumble .... Miss Beryl Harrison
Mrs. Alfred Butler
Miss Sydney Fairbrother
Sweeting ..... Miss Vena Galt
Marigold ..... Miss Peggy Kurton
Mr. Alfred Butler..Mr. Jack Buchanan
Mr. Algernon Hozier
Mr. Austin Melford
Mr. Hugh Bryant .... Mr. Fred Leslie
Landlord of "The Four Crowns"
Mr. Stockwell Hawkins
Ted Spink ..... Mr. Douglas Furber
The Flapper ..... Miss Vena Galt
Battling Butler ..... Mr. Fred Groves
Bertha Butler ..... Miss Sylvia Leslie
A Gipsy ..... Mariamna Karelina
The Two Boxers ..... {Mr. Alexander / Mr. Hurley

When an audience brimming over with benevolence towards a new manager gets an added appeal to its chivalry on the part of a pretty woman in pain, nothing is needed to secure, at any rate, an immediate, popular success. Such was the case at the New Oxford Theatre on Friday night.

When Mr. Jack Buchanan began his career in management he esteemed himself fortunate in having persuaded Miss Phyliis Titmus to return to the stage from which she had been too long absent. But on the very eve of the production her throat gave way, and she was ordered immediate rest by the specialist to whom she resorted. There is nothing seriously wrong, and the actress confidently hopes to be at work again within a few weeks. Meanwhile, Miss Peggy Kurton came bravely to the rescue. She had had little time to learn her part. No matter; her errors just added to the fun! A London audience is never happier than when it feels it is taking a kindly hand in the game.

"Battling Butler" is an ingenious and a very novel manipulation of an old idea—the base idea of French farce, which induces a suburban husband to invent some plausible excuse for his frequent absences in town. It is employed simultaneously at a theatre not a thousand miles from the New Oxford.

Mr. Stanley Brightman and Mr. Austin Melford have really hit upon a happy thought, and, moreover, they have worked it out in a pleasant and wholesome way not always chosen by authors on such a job. A celebrity of the day is known as Battling Butler. He is a fighter of the dull, heavy, savage type. Mr. Joe Beckett is understood to have been good enough to supervise the details of the pugilism. There is another Butler, actually Alfred, who, having settled into a comfortable cottage in a remote village, is at first flattered when someone takes him for the prize-fighter, to whom, in fact, he bears no physical resemblance; nor has he a ha'porth of courage or athletic form. Then it dawns upon him that pugilists from time to time retire to mysterious training quarters—Battling Buttler he becomes accordinglyc, to his wife and to their entourage. The odd thing is that he can never be persuaded to talk fighting, or to give any illustration of his prowess, even in the mild atmosphere of the Young Men's Christian Association, and when tackled by a predatory ruffian, was much relieved to think that his reputation saved him. But inevitable Nemesis overtook him; he was at length confronted with the real Battling Butler, who was disposed to take the law into his own hands. But eventually it seemed well to Battling Butler to fall in with the situation in a humorous way, until the poor impostor, after a season of training, absurd indeed to the onlooker, was brought to the verge of a really desperate encounter with a most uncomfortable gentleman, known as the Dixie Murderer.

The possibilities of such a story in the way of grotesque situation and comic acting are infinite. Always a dancer of supreme excellence on his lines, Mr. Jack Buchanan gives an amusing exhibition of alternate impudence and terror, singing his share of the songs which have been supplied by Mr. Philip Braham, and that deft lyricist, Douglas Furber, in an even voice. Mrs. Butler, of the sylvan retreat, is played by that incomparable comedian, Miss Sydney Fairbrother, who, if the truth must be told, is not entirely new either to musical comedy or to straight comedy. It was a kind of an inspiration to engage her, and, for once in a way, to dress her in smart frocks. She carries it off with a splendid air of injured dignity and a plaintive humour. She is, in fact, the success of the evening, so far as the genuine art of acting and the intelligent appreciation of a character are concerned. Miss Peggy Kurton was fully entitled to her success. Another instance of the accommodation of a straight actor to rather crude comedy is forthcoming in the performance of Mr. Frederick Ross. Mr. Fred Groves distinguished himself as the genuine prize-fighter. Miss Sylvia Leslie was excellent as his wife. The New Oxford was crowded. Mr. Jack Buchanan made speech after speech. "God Save the King" was lustily sung. It was an exuberant occasion.

Written by Kathleen M'Lea, "A Nativity Play" is published by the Swathmore Press, Ltd., Museum-street, at 5s. This book is a very artistically got-up production. The black and red lettering is quaint, and there are clever and charming coloured illustrations by Ieoult McBennett.

"ARCHIBALD'S AFTERNOON"

At Wimbledon.

Farcical Comedy, by Ian Hay, Produced for the first time in London, at the Wimbledon Theatre, on December 11.

Oenone Pontifex—Nan Marriott Watson
Hermia Pontifex ..... Joan Castle
Rev. Septimus Pontifex
Frank Pettingell
Mr. Tickle ..... Fred Knight
Mrs. Tickle ..... Esme Hubbard
Miss Moxon ..... Buena Bent
Harriet Bupp ..... Sophie Lewis
Capt. Archibald Wade, M.C.
Arthur Wellesley
Capt. Nigel Prior ..... Nigel Bruce
Lionel Gillibrand ..... George Hayes
Dorothy Venner..Jean Webster Brough
P.C. Gannet ..... Gordon Harker

The first London production of a new play by such a popular author as Mr. Ian Hay, with such well-known principals as Miss Marriott Watson and Mr. Arthur Wellesley, was naturally sufficient to attract a large audience to the Wimbledon Theatre. The comedy is rich in amusing situations and smart dialogue, and there are signs and portents that Mr. Hay has hit on a winner.

The story, briefly, is as follows: Mr. Pontifex and his two daughters have taken up their abode at Popleigh Vicarage, and the father is acting as locum tenens for his friend, Mr. Windrum, now on his vacation. They leave the garden in which the scene is laid to pay a visit to friends. Soon after their departure Archibald Wade and his friend, James Prior, arrive, after a motor spill close by. Being a college friend of Mr. Windrum, the irrepressible Archibald, in search of new raiment, annexes the temporary vicar's clerical garb, while all his friend can find is a servant's suit of clothes. Enter an eloping couple, who desire to be wedded at once. Archibald, on finding the lady of the pair is James' old sweetheart, postpones the ceremony he cannot perform, but invites the twain to luncheon, insisting on his friend acting as waiter. Mr. Pontifex returns to meet the intruder (who promptly falls in love with the elder daughter), and orders a county policeman, summoned by Archibald, to arrest the Lenin-loving long-haired artist "eloper" for furious driving and killing ducklings, to take into custody the pseudo-clergyman, who then tries vainly to explain matters to the perspiring and perplexed parson. Eventually, of course, his daughter straightens things out, and engagements and weddings loom in the distance as the curtain finally falls. Side issues are introduced, one being an undertaker and his wife who desire their twins to be christened, and an elderly maiden with her orphan scholars, who is husband hunting, and very eager for male attention.

The acting was excellent throughout. Mr. Arthur Wellesley was as irrepressible and irresponsible as any such a character as Archibald could possibly be, and if one can say so of even a pretended clergyman was "merry as a sandboy," and kept the fun going all the time. Miss Nan Marriott Watson had not a great deal to do, but was very charming as Oenone Pontifex, both in looks and acting. Miss Joan Castle was a jolly lively flapper as her sister Hermia. Mr. Frank Pettingell played his part of the real clergyman capitally, and Mr. Nigel Bruce, as James Prior, whose vicissitudes ended in happiness, was highly amusing and natural. Mr. George Hayes gave a most clever character sketch of the Socialist Chelsea futurist artist, and Mr. Gordon Harker caused much merriment as the pompous policeman, P.C. Gannet. Miss Sophie Lewis was very droll as the child slavey, Harriet, and Miss Buena Bent was well cast as Miss Moxon, the prim and proper spinster, who wishes she wasn't one. Miss Jean Webster Brough was pretty and artless as Dorothy Venner, and Mr. Fred Knight and Miss Esme Hubbard created considerable laughter as the parents of John William and Anna Hannah, the twins. At the close Mr. Arthur Wellesley announced that the author was not in the house, but he thanked the audience on his behalf for their kind reception of the play.

"ADVERTISING APRIL."

At Birmingham.

Comedy, by Herbert Farjeon and Horace Horsnell, Produced at the Birmingham Repertory Theatre on Saturday, Dec. 9.

April Mawne .....Miss May Kendal
Edmund Hobart..Mr. Cedric Hardwicke
Mrs. Trimmer ..Miss Isabel Thornton
Poppy .....Miss Phyllis Shand
Horace ....Mr. Colin Keith-Johnston
Tom .....Mr. Paul Smythe
Potts .....Mr. Melville Cooper
Mervyn Jones..Miss Grosvenor North
Rachel Shaw ....Miss Dorothy Taylor
A Princess .....Miss Elsie Irving
A Lady in Waiting
Miss Louise de Lacy
Lord Peveril .....Mr. Harold Allison

At the conclusion of the performance on Saturday Mr. Barry Jackson appeared before the curtain in answer to repeated cries of "Authors," and said that those gentlemen had been in the house and were delighted with the warm reception the play had received. And no wonder. "Advertising April" appeared with the doubtful blessing of the approval of the British Drama League, and before the curtains went up sarcastic things had been said about "high-brow" farce. But the Saturday night audience, who cared nothing for theatrical politics, saw in the new play an amusing and brilliant comedy with a perfectly novel plot, most amusing dialogue, and admirable acting.

It is true that the solitary theme of Edmund Hobart's boosting of his wife, the film star "who made the sunshine jealous," becomes a little attenuated when spread over three acts. The second act, in fact, made one fear that the brilliance of the first act was fizzling out, and nothing but the soundness and vitality of the acting saved it from disaster. But the third act restored the flagging enthusiasm, and the curtain fell, notwithstanding a very tame finale, on a veritable triumph.

The authors were particularly fortunate in their cast. Mr. Cedric Hardwicke was an ideal Hobart, and was admirably supported by Miss Grosvenor North as the poetic idealist, Mervyn Jones, while Miss Isabel Thornton had a part after her own heart as the dresser, Mrs. Trimmer. Miss May Kendal made a charming April Mawne. All are to be congratulated on an excellent production, which should not only fill the theatre for its fortnight's run, but send on a most successful career a play which is something quite new in theatrical art.

The Maidenhead Operatic and Dramatic Society have been appearing at the Town Hall in a production of Ian Hay's comedy, "Tilly of Bloomsbury." Miss Louie M. Dixon was a delightful Tilly, and Mr. Phil Thompson as Stillbottle, the broker's man, kept the house in roars of laughter.

"WIDOW'S WEEDS."

Play Actors' Production.

Comedy, in Three Acts, by Edgar Wilford, Presented by the Play Actors, at Kingsway Theatre, on Sunday, Dec. 10.

Set in ugly Victorian surroundings, with its very drab characters, this comedy by a new author reminds one of some of the products of the Lancashire school. Shorn of its sentimentality, it might have been a very early play by Mr. Stanley Houghton. There are several of the familiar stage characters, including the very tedious, hard-featured and stony-hearted vicar's wife; her timid, mild-voiced husband and the well-known self-respecting charwoman type. However, the author has a fresh idea for his comedy, which reveals a little more promise than most plays we see on Sunday evenings. He has an eye for a good stage situation, a very pleasing sense of dialogue, and reveals a fair observation for character. The scene is laid in a country town near London, where Mr. Josiah Tibbett, a supposed bachelor and a wealthy contractor, has just died. His relatives expectantly foregather after the funeral to hear the will read, and they receive a shock when they are told that the document is to be opened a month later in the presence of his "wife" and relations. The wife is then revealed in the person of the Maid, who proves that she was married to Mr. Tibbett three years before. At his express wish she kept the whole thing secret until his death. In the following weeks some of the relations cultivate her, and others seek to malign her character, but just before the month is up another lady—a very smart actress from London—turns up and proves that she is the legal wife of the late Mr. Tibbett, having married him five years previously. Jemima, the Maid, is heart-broken, and after destroying the portrait of her late "husband," goes out to commit suicide. The thought of William, a faithful former sweetheart, saves her, and when the will is read next day it is found that the entire fortune is divided between his real wife and the one he bigamously married.

The character of Jemima makes the play, for she is charmingly delineated, and the scene between her and the real wife had moments of something like real dramatic power. Miss Margaret Watson made quite a hit as Jemima, and helped one to realise how it was her late employer fell in love with her. Miss Sybil Arundale made a very vital study of the part of the real wife, alternating between fine comedy and real pathos in a striking way. Miss Margaret Carter did well in the part of the clergyman's wife, and a very clever piece of characterisation was given by Mr. Ivor Barnard, Miss Ethel Coleridge, who took up the part at very short notice, acted well as Harriet Stock, Jemima's friend.

The play was carefullly produced by Mr. Milton Rosmer.

The series of tableaux entitled "The Cradle, the Cross, and the Altar," arranged by the Rev. H. J. Fynes Clinton, and produced by Rev. H. Kingsford at the Great Hall of the Church House, Westminster on Friday, with music on the organ by Mr. H. B. Herrick Edwards, under the direction of Captain F. Burgess, partook of the nature of a religious ceremony.

NEW BYRON PLAY.

"The Beloved Countess."

The latest play on the subject of Lord Byron saw the light at the West Central Hall on Friday evening last. It is called "The Beloved Countess," and is from the pen of Miss Clara Reed. The "Countess" in question is, of course, Countess Guiccoli, whose published "Recollections of the Poet" are so well known, and in the play Byron cuts a figure which is a cross between the romantic and the sententious. In spite of its exaggerated sentiment, however, the play is not without interest, and it does at least introduce us to a fine stage portrayal of the famous poet. Miss Maie Hoey's embodiment of Byron stood out from all the rest. Not only was the facial make-up effective, but the touch of effeminancy about it all seemed singularly apt. It was a portrayal which deserves to rank with the best. Miss Clara Reed, the authoress, brought all her experience to bear on the part of the intervening Cardinal with considerable success. Miss Lily Belphor, however, did not quite succeed in suggesting the girlishness of the youthful Countess, whilst Miss Alice Sheriff played the Countess Christine on such broad lines as to put her at times almost out of the picture. One or two of the ladies who played male parts, however, made good, notably Miss Margaret Oliff, as the faithful Hobhouse, and Miss Mary Sims, as Foxolo. The play was produced by Miss Maie Hoey, who was also responsible for the designing of the dresses and settings.

THE CHRISTMAS CARD.

(Continued from Page 1.)

Mr. Farren Soutar, Miss Muriel Pratt, Mr. Eric Lewis, Miss Clare Greet, Mr H. St. Barbe West, Mr. J. Leslie Frith and Miss Elsie Judge. Miss Elsie Craig produces the play for the Actors' Commonwealth, Ltd., of which the directors are Miss Muriel Pratt and Mr. J. Leslie Frith.

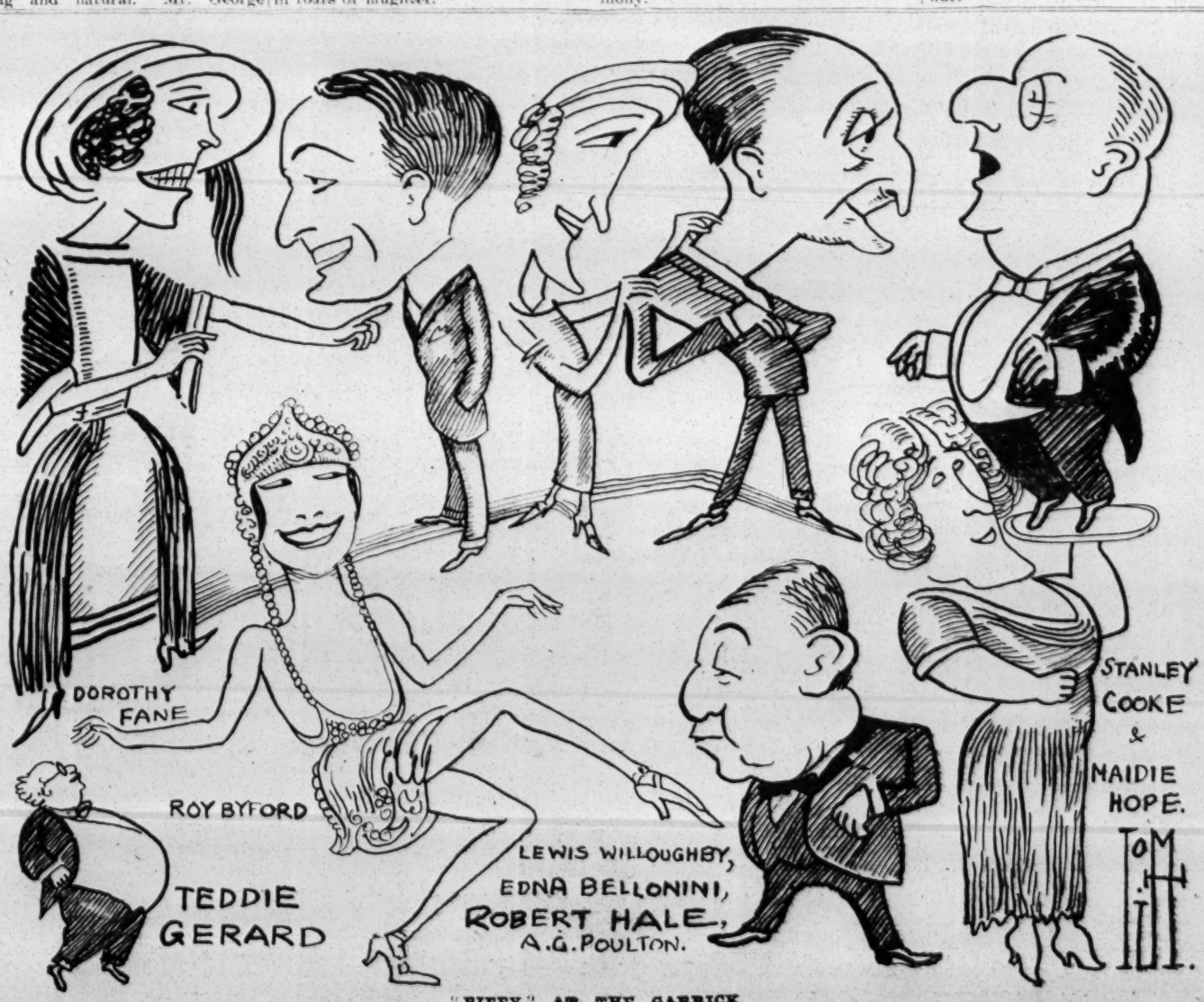
"Brer Rabbit" provides the Christmas fare for little folks who climb the hill to Everyman Theatre—but only in the afternoons. Mr. Macdermott, having resumed his activity, contemplates a revival of "Twelfth Night."

At the Regent Theatre there are to be afternoon performances of "The Christmas Party."

Miss Jean Sterling Mackinlay is giving at Steinway Hall Christmas matinées of "Little Tuk's Dream," from Hans Andersen; "Alice Becomes a Queen," from Lewis Carroll; and "The Queen of Hearts," a mime play.

During the past week the members of the Warwick and Leamington Operatic Society have been giving excellent performances of Gilbert and Sullivan's opera, "The Gondoliers." The performances have been musically perfect, and such an array of amateur talent has seldom before been seen on the stage of the Leamington Theatre Royal. The venture, too, has been a financial success, and charity will benefit thereby. Mr. W. G. Orton, of Leicester, was the producer, and to him much of the society's success may be attributed.

William Nicholson, who is designing the costumes for Gay's "Polly," is a British artist who has been honoured abroad. His works were eagerly bought in Germany and Austria before the war.



"BIFFY" AT THE GARRICK.

PAGEANT OF MEDIÆVAL HISTORY.

"Robin Hood"

AND A PRETTY PASTORAL.

No fetters of history need distress the novelist, the dramatist, but especially the film maker, who addresses himself to the story of Robin Hood. The magnificent outlaw is just as vague, just as appealing a figure as that is of St. George or of King Arthur. He stands for English freedom, for English valour, for English chivalry. He is the incarnation of a rude justice—an aristocrat, perhaps, smarting under the sense of wrong; roughly taking from the unlicensed rich that which he generously scattered among the deserving poor. His story has been cherished by the English people from time immemorable.

Library Lore.

There is a play printed in the early days of the 17th century and attributed to Thomas Heywood, "The Downfall of Robert, Earl of Huntingdon, otherwise called Robin Hood of Merrie Sherwode; with his love of chast Matilda, the Lord Fitzwalter's daughter, afterwards his faire Maid Marian." Two hundred years later, the erudite Joseph Ritson published a whole volume of "Poems, Songs, and Ballads, relating to that celebrated English Outlaw," which he prefaced by "historical anecdotes"—to furnish later the material for bitter controversy among the antiquarians, who took Robin here for a myth—there for a real personage—and again, for a Prince, and the most gentle of thieves!

Stow particularly recorded that he "entertained one hundred tall men, all good archers, with the spoil he took, but he suffered no women to be oppressed, violated, or otherwise molested. Poor men's goods he spared, abundantly relieving them with that which by theft he got from Abbeys, and houses of rich carles."

Fuller, in his "Worthies," accepts Robin Hood as a historical character. So did Walter Scott, who introduces him, full length, to "Ivanhoe," and also to "The Talisman." There is a pathetic ballad descriptive of his death and burial, "how, being ill, he goes for aid to Kirkley Nunnery, where the Abbess, through his kinswoman, treacherously lets him bleed to death. He shoots his last arrow, and where it falls his grave is made."

Robin Hood has given us two eloquent proverbs—of the braggart: "Many talk of Robin Hood, who never shot his bolt"; of the generous: "To sell Robin Hood's pennyworth" is to dispose of one's wares generously for an unheeded return!

Authentic, or imagined, here is a noble figure, with a message for every age—a hero struggling against oppression, very perfect knight, with a romantic devotion to one maid and a pure reverence for all women—a Grand Almoner of God.

Where Cochran Comes In.

When lately Mr. Charles B. Cochran saw the Douglas Fairbanks film of "Robin Hood," he promptly succumbed to its fascination. "I am not experienced in the making of films," said he. "I have never adventured in their exhibition. Once or twice, indeed, I have accorded the hospitality of a theatre to a picture producing firm. But this is the first time I have been personally interested. I am artist enough, I hope, to have at once appreciated the beauty, if I could not exactly assess the technical excellence of 'Robin Hood.' I do not believe that anyone can contemplate Douglas Fairbanks' 'Robin Hood' and not be profoundly impressed. Here you have a pageant of the Middle Ages—the shout of battle, the clash of arms, the enthusiasm of the Crusader, the luxury of the Court—life on the elemental, passionate, tremendous scale.

"Douglas Fairbanks gives you a tapestry rich in colour, noble in significance, teeming with poetic imagination. And then he gives you sylvan scenes of a soft beauty, love passages of an exquisitive tenderness, fierce combats in the spirit of 'God defend the right!' It should make every Englishman proud of the couage, the prowess, and the idealism of his ancestors! Let me be sordid for a moment. I am more deeply committed to this patriotic, poetic, essentially popular film than I have ever been to a revue.

Some Figures.

From romance to reality! Twenty-two experts spent five months on the designs for "Robin Hood." The structure employed four hundred workmen twelve weeks. They built a castle covering two and a half acres, with a frontage of six hundred and twenty feet, and eight two, each of which, were it a tank, would hold 276,000 gallons of water. The lumber would cover twenty acres, or line out four hundred and ten miles.

The drawbridge is worked by a 25 horse-power electric drum. You just press the button. Such trifles as a thousand wigs, a thousand pairs of shoes, two thousand spears, two thousand shields, five hundred swords and five hundred daggers, all hand wrought; two thousand five hundred costumes, using up twenty thousand yards of fabric, three tanneries exhausted, and trappings for a hundred horses, become insignificant by comparison. Three hundredweight of iron disappeared in a duplicate of the standard which King Richard took to the Crusades. In all, ten thousand people were assembled to make the picture—which will be shown at the London Pavilion indefinitely from Saturday next.

THEATRICAL GOSSIP.

Our Beauty Competition—Marie Tempest's Return—Story of Arlequin —An Inroad of Fashion.

OUR BEAUTY COMPETITION.

We have much pleasure in announcing the results in our Beauty Competition. Engagements are now assured to sixteen young ladies by Messrs. Wylie and Tate, entrepreneurs of the Hippodrome Pantomime and of many others. The winner of the Beauty Prize presented by the proprietor of "The Era" will be nominated next week.

Drury Lane.

When a new play is needed at Drury Lane in succession to "Decameron Nights," a fantastic melodrama, of German origin, entitled "The Strange Tales of Bandmaster Kreisler," will be done. This is founded on the adventures of Ernst Theodor Amaundeus Hoffman, the writer of the famous tales. He was a kind of counterpart Edgar Alan Poe, a prolific author of weird stories—a drunken and dissipated creature.

Grossmith and Malone Dinner.

On Sunday, at the Hotel Cecil, the O.P. Club are entertaining Mr. George Grossmith and Mr. J. A. E. Malone, and the principal members of their companies playing in "East of Suez," "The Cat and the Canary," and "The Cabaret Girl." Sir Ernest Wild will preside.

American National Theatre.

Augustus Thomas, head of the New York Producing Managers' Association, recently announced that they had taken the initiative in the establishment of an American National Theatre. Through their Executive Committee they have asked several prominent men interested in the drama and representing various fields, including the theatre itself, and the universities where dramatic courses are given, to join them in their undertaking.

Laurillard's String.

This week sees the last of the entertaining "Smith Family" at the Empire. Mr. Laurillard promptly transfers the company to Newcastle-on-Tyne, where it will stay three weeks from Boxing Day, proceeding to Liverpool and a few other important cities. Mr. Edward Laurillard is just now busy rehearsing "The Cousin from Nowhere," which Mr. Fred Thompson has adapted from the Dutch, with a peppering of poetry added by Mr. Adrian Ross. The book is by Edouard Kunneke, the melodious composer of "Love's Awakening." In the company is Miss Helen Gilliland, the D'Oyly Carte prima donna. The operette is to be produced at the Prince of Wales' Theatre, Birmingham, on Boxing Day, and will occupy the five weeks reserved for pantomime.

"Tons of Money" on the Turf.

"Tons of Money," a racehorse owned by Mr. J. Bannister Howard and Mr. Leslie Henson—trained by Mr. Tom Walls at his new and trim Epsom stables—looks as though it might do honour to its name. It ran well at Gatwick last week.

Merry Marchioness.

"Shaves," a comedy in three acts, by the Marchioness Townshend, will be produced at the Kingsway Theatre on Sunday week by the Interlude Players.

Composite Comedy.

"Bulldog Drummond" will be revived at Wyndham's Theatre on Boxing Day, but Sir Gerald du Maurier is already hard at work on the preparation of a drama by "Hubert Parsons," which faintly disguises the personalities of an actor and of an actress, both well known.

Murray Carrington, Manager.

A notable recruit to the ranks of the actor-managers is Mr. Murray Carrington, an important member of the Benson Company until 1914, when he joined the Army. After his demobilisation Mr. Carrington was a member of Mr. Matheson Lang's company. He appeared in "Carnival" and in "The Wandering Jew"; also he played many Shakespearean parts.

Charles I.

Not so long since, when a well-known critic remarked that "Charles I" had been a kind of monopoly of the Irving family, Mr. Carrington had occasion to correct him, having been notably successful on tour in Wills's drama. In the St. James's production of "If I Were King," Mr. Carrington has played Francois Villon, likewise D'Artagnan, in the adaptation of Dumas's "Three Musketeers," prepared for Lewis Waller by Henry Hamilton. Mr. Carrington has already made engagements for what is to be called the Murray Carrington Company.

Pontius Pilate.

Although Mr. Carrington has elected to inaugurate his managerial career with revivals, he means to do some original work of an ambitious intent. He will, for instance, produce a play on the subject of Pontius Pilate, at Portsmouth, about Easter.

Walter Parke Dead.

Walter Parke, a once well-known librettist of comic opera, and a charming writer of verse, is dead. He collaborated a good deal with Mr. Joseph Williams, who, in his capacity of a composer, preferred to be known as Florian Pascal.

Frocks of Fancy.

An interesting novelty will be introduced at Murray's Club, Beak-street, on Saturday next. The entrepreneur is Mr. Phillip Moss, who has paraded in Paris, Berlin, Vienna, and New York, a number of the most beautiful mannequine wearing costumes of the most characteristic dressmakers of the world: Plater, Fifinella, Ninette, Betté Jocille, Paquin, Diana de Paris, Andree, Ltd., and Charles Drecoll. The exhibits of sports clothes, walking costumes, tea and evening gowns, and fancy dresses, are said to be worth thousands. This novel and interesting exhibition will take place at Murray's twice daily—during the The Dansant, and during the dinner. A specimen costume is illustrated on our fashion page, 22.

Walter Howard's Fortune.

Walter Howard left no more than £5,000. He left his household goods to Miss Annie Saker, the residue of his estate to be divided between his widow and his son.

"Via Crucis."

"Via Crucis" is due at the Memorial Theatre, Stratford-on-Avon, to-morrow. Sir John Martin Harvey, who appears in "Everyman," will be supported by Miss Maud Milton, Miss Marie Linden, Miss Lilian Christine, Miss Mary Grey, Miss Dorma Leigh, Miss N. de Silva, Mr. Arthur Chesney, Mr. Philip Hewland, and Mr. Walter Pearce.

Musical Minstrels.

Speaking at the annual dinner of the Savage Club, Sir Hugh Allen complained that the chief effort of musicians nowadays was to be seen, rather than to be heard. Mr. G. K. Chesterton suggested that they should wear masks, or black their faces.

Matheson Lang's Return.

Saturday saw the end of Miss Sybil Thorndike's interesting season at the New Theatre. There was, of course, a friendly demonstration. Miss Thorndike's immediate business is a long holiday in the North, with her friend Lady Bell. For a few days the doors of the New Theatre are closed. They reopen on Tuesday, Dec. 19, with Mr. Alfred Sutro's play, "The Great Well." In the cast—Mr. Matheson Lang, Peter Starling, a City man; Miss Laura Cowie, Camilla Starling; Miss Agatha Kentish, Annette Haverfield; Mr. Reginald Owen, Major Arnold Darenth; Mr. Athol Stewart, Sir William Canfield; Mr. Michael Sherbrooke, Simon Banks, and Miss Mary Jerrold, Mrs. Challoner.

Green Room Club Dinner.

On Sunday the annual dinner of the Green Room Club is due, at the Victoria Hotel. Mr. C. V. France presides; Sir Henry Dickens, K.C., will be the principal guest. The entertainment will include a short play by Mr. A. A. Milne.

Students Dance for Charity.

At Chelsea Palace on Saturday afternoon a fairy play, "The Babes of the Wood," by Miss Hope Caryll, will be given by professional students of the Mayfair School of Dancing, in aid of the Waifs' and Strays' Society.

Arthur Bourchier at Brighton.

Mr. Arthur Bourchier is one of the latest recruits to the West Hove Golf Club. He made a diverting speech at the annual dinner, held in the banqueting-room at the historic Royal Pavilion. He proposed "The Visitors" and "Absent Friends." The latter he coupled with the name of Mr. George Dance, a well-known member of the club. Mr. Dance daily plays at West Hove when in Brighton, where he spent quite half of the year, and has recently presented the Dance Cup to the club for competition.

Death of Mr. Isaac Tarry.

Mr. Isaac Tarry passed away at his residence, Sheen Park, Richmond, Surrey, at the age of 72. He was the first manager of the Opera House, Northampton, opened on May 12, 1884, retiring when the theatre changed hands on Jan. 31, 1889. Mr. Tarry was a Shakespearean scholar and a clever amateur actor.

A Grossmith Dead.

Mr. Charles Frederick Frost Grossmith, who died recently at Broadstairs, was a member of the famous family of entertainers and made his first public appearance at the age of 14. He then wrote, produced, and acted in a pantomime in 10 scenes. During the war he was indefatigable in entertaining the wounded. He organised the only concert ever held in the Royal Courts of Justice, during 1915, under the chairmanship of Mr. Justice Eve. Mr. Grossmith, who was 42, leaves a widow and two daughters, widow and two daughters.

Christmas Matinees.

During Christmas holidays daily matinées, in addition to the evening performances, will be given of "Ambrose Applejohn's Adventure," at the Savoy Theatre.

During Christmas week there will be matinées of "The Dippers" on Tuesday, 26th, Wednesday, 27th, and Saturday, 30th.

Marie Tempest's Return.

Miss Marie Tempest arrived in town on Monday, looking the picture of health, after a tour of the world which began eight years ago! When Miss Marie Tempest left home her intention was to play a season in New York—and perhaps to extend her travels a little. The outbreak of war suggested an immediate return to England, but the authorities intervened, refusing any women permission to cross the Atlantic, where the activities of the German torpedo boats had become intense.

Round the World.

Miss Tempest, accordingly, formed a repertory, notably including "Outcast," and visited every possible country—Australia, Africa, India, China, and Australia again. She has brought home twenty crates of curios; Mr. Graham has taken a thousand or so photographs—and they threaten to write a book.

Miss Marie Tempest and her husband proposed to return to England some months ago, but they were intercepted in New York, with the request that they should take part in the production of "A Serpent's Tooth," which greatly pleased the critics, but which was not a popular success. Miss Tempest is confident still that it has possibilities, and says she may give it another trial in a West End theatre.

"Good Gracious Annabelle."

In the meanwhile, Mr. and Mrs. Graham Brown have secured the Duke of York's Theatre, where they will begin a joint season six weeks hence with "Good Gracious, Annabelle," a play which they acquired in New York, where it had been very successful, and which they took on their world travel. Annabelle is a woman of fashion in New York—very fluffy, quite irresponsible, and apt to exclaim "Good gracious" on the slightest provocation. As a second string Miss Tempest has a comedy in three acts by Mr. Paul Kester.

"Lilac Time" at the Lyric Theatre.

To avoid clashing with Mr. Albert de Courville's production of "Arlequin" at the Empire Theatre on Thursday next, Sir Alfred Butt has decided to present "Lilac Time" at the Lyric Theatre on Friday evening, Dec. 22. The story of the play, which will be produced by Mr. Dion Boucicault, tells how the composer wooed Lili Veit, daughter of the Court glassmaker, a great admirer of his songs. Schubert was ever shy, and consequently heavily handicapped in his lovemaking—to the ultimate advantage, innocently obtained, of his friend the poet, Baron Franz von Schober.

In the opening scene—a lodging-house in a poor district of Vienna, in 1826—it will be shown how Schubert ingeniously used a pair of trousers to indicate his financial position at the moment to the provider of his meals. Mr. Adrian Ross has adapted for the English stage the book by Dr. A. M. Willner and H. Reichert, and has also provided the lyrics, including a comic duet for Mr. Edmund Gwenn and Miss Florence Vie.

Pars from the Provinces.

Dunfermline, which had a population of 34,000 ten years ago, has grown to 45,000. Larger Dunfermline has grown from 58,000 to 74,000—which has given Mr. Henry Hare, of the local Hippodrome and Opera House, cause to think. His cogitations have resulted in a fine list of bookings for the immediate future. It includes "The Garden of Allah," "Chu Chin Chow," "The Way of an Eagle," "Romance," "Mary Rose," "Bull-Dog Drummond," "The Wandering Jew," "Carnival," "The Lady of the Rose," "Sybil," "The Sign on the Door," "A Southern Maid," "The Dollar Princess," "Charley's Aunt," the Allington Charsley Opera Company, and the Dunstan Shakespearean Company.

Long absent from Aberdeen, the D'Oyly Carte Opera Company has just played a week of record-breaking quality at His Majesty's Theatre, which is directed by Mr. H. Adair Nelson.

At Northampton the Benson Company has played a popular week.

PURELY PERSONAL.

Walter Williams is to be the straight tenor in Mr. Edward Laurillard's next production, that of a musical comedy entitled "A Cousin from Nowhere," at Birmingham.

Donovan Maule's new play, "The Waster, M.P.," will be produced at the Victoria Theatre, West Stanley, County Durham, on Monday.

Teddie Payne, the heroine of Mr. Guy Logan's musical farce, "Pretty," was lately married to the author, who is a cousin of Lord Harris. Miss Payne is a daughter of the still lamented Gaiety comedian whose name she bears.

Zoe Atkins, the American dramatist, has been talking of her trip to London. "Of all people," she said, "I like most to go to the theatre with Mrs. Patrick Campbell. We suffer from the same things. One day I told Mrs. Pat that actors could not underact. 'That's my idea,' answered Mrs. Pat, 'but it's not always understood. Once somewhere in America they sent back a message to ask if I were ill.'"

Henry Tweedie, who underwent a serious operation in St. Thomas' Home, is progressing towards complete recovery.

James M. Glover, who is now residing at Hastings, was the successful candidate for a vacancy on the Hastings Town Council.

Harold V. Neilson will present "Bluebell in Fairyland" at the Nottingham Repertory Theatre on Boxing Day. The cast will include Phyllis Black as "Bluebell" and Geoffrey Saville as "Dickey."

Phyllis Titmus, who has been absent from the stage for nearly a year, and who was to have played the leading part in "Battling Butler," Jack Buchanan's musical farce, at the New Oxford Theatre, on Friday, has had to temporarily relinquish her part owing to throat trouble. She became suddenly voiceless at rehearsal. Otherwise, Miss Titmus is in excellent physical condition, and will resume her work within six weeks.

Lena Ashwell's Once a Week Players seem to be pretty busy just now. On Saturday afternoon they will present "The Child in Flanders" at Chiswick Empire. Then their itinerary is Dulwich, Hounslow, Winchmore Hill, Harrow, and Watford. On Boxing Day they appear at the Cathedral Hall, Westminster.

George Robey's son, E. G. Robey, said to be remarkably like his father, has been distinguishing himself with the Cambridge University Amateur Dramatic Club.

Arthur Roberts is to be entertained at a jubilee supper by the members of the Gallery First Nighters' Club, on Saturday, Jan. 6, on the occasion of the fiftieth anniversary of his professional début. This dates from the first performance of Mr. Roberts at the Old Middlesex, in 1873.

Dora Purser, having recently undergone a somewhat serious operation, is recuperating at Bournemouth.

Norman Bowyer, who is playing the Baron in Mr. J. B. Mulholland's "Babes in the Wood" at Wimbledon, is the apt son of Mr. Fred Bowyer, the well-known pantomime writer.

Bernard Merefield has just been engaged to appear in South Africa in "Partners Again" and "Welcome Stranger." He thanks the Plymouth Repertory Company, with which he played 53 yeading parts in 50 weeks, for this.

Agnes Hewitt, who became Mrs. Frank Boyd, and retired from the stage, lately had to undergo a severe operation at Brighton.

Gwen Lewis will be a "principal boy" in pantomime this Christmas, and she must surely be unique in such a rôle, having been "discovered" as a singer by Dame Melba in Australia.

Roy Graham, playing Andrew Boyd in "Mary Stuart" at Everyman Theatre, was recently described as Royde Graham in "The Era."

Valerie Reynell Taylor, a scholarship pupil of the Royal Academy of Dramatic Art, who recently won Sir Gerald du Maurier's prize for imaginative acting, made a great hit in the production of "If I Were King" by the Stock Exchange Amateur Dramatic Society.

Frederick Austin, who is re-composing the music to Gay's "Polly," has a converted hayloft in Kensington, where he composes in secrecy. What you might call a muse in a mews.

Wallace Atkins, now appearing in "Snap," gave an extraordinarily fine imitation of his colleague, A. W. Baskcomb, at the Abercorn Rooms, the other evening. During many years in India and the Colonies, Mr. Atkins enjoyed great popularity in the capacity of an entertainer.

Evelyn Joyce, who plays Alice at the Court Theatre this year, is a peer's daughter.

Bert Coote, of course, resumes his original character in "The Windmill Man" at the Victoria Palace.

Maurice Moscovitch is postponing the production of Mr. J. K. Jerome's new play, and is leaving this week for Paris, where he is meeting his colleagues of the Moscow Art Theatre. He is proceeding to Italy, and will again appear in London early in the New Year. He has sub-let the Apollo Theatre to Mr. C. B. Cochran.

Maxine Elliott is just settling into a new house in Abbey-road.

Ivor Novello, who has just signed a three years' contract with D. W. Griffith, arrived from Venice on Sunday, and sailed for New York by the "Olympic."

Owen Nares has been much admired in "If Winter Comes," at Nottingham.

Cissie Thompson will be the principal boy in Mr. Leon Salberg's "Aladdin," playing round London on the Stoll tour.

Pinero and the "Aside."

Sir Arthur W. Pinero was asked at a rehearsal of "Sweet Lavender" if he had any defence to put up for the "aside." "None whatever," he replied, "unless it be the defence of early indiscretion. It was a convention of the time, just as the soliloquy was a convention, as nearly all things on the stage are conventions, according to their period. In fact, it is all a bag of tricks. Of course," added Sir Arthur, "Shakespeare's soliloquies were his means of telling you what was in the mind of the character. Soliloquies in some other plays were merely conventional without reflecting the mentality of the character."

Bohemian London.

There will be an afternoon performance to-morrow at the Little Theatre of a comedy in four acts, entitled "Enter Eilah McDonald," by Mr. Morrice Seaton. It deals with Bohemian London.

Coquetry's Aid.

Coquetry—with brains—inspires men to do great deeds, says Mlle. Cécile Sorel, the Parisian actress, who has been lecturing in New York. She deplores the fact that modern woman is losing "the fine art of coquetry" for want of practice. "Women," she says, "do not cultivate the charm of the intellectual coquette and do not try to inspire men. "A woman cannot be really beautiful unless she is intelligent."

Dickens Pays for Shakespeare.

At a public reception by the Governors of the Memorial Theatre, Stratford-on-Avon, yesterday afternoon, Sir John and Lady Martin-Harvey were welcomed by the members of the Shakespeare Club, the British Empire Shakespeare Society, and kindred institutions of the town. Sir John, in the course of a brief speech, said he loved playing Shakespeare, but he must confess that financially Dickens had to pay for Shakespeare.

Brother of Dagonet.

Mr. W. D. Sims, a brother of the late G. R. Sims, walked into the Kennett, near Reading, in a fog, and was drowned.

New Vachell Play.

When, at no distant date now, it is thought well to withdraw "The Dover Road" from the Haymarket, a play by Mr. Horace Annesley Vachell will be produced. In this Miss Peggy O'Neill will appear.

Double Bill at the Old Vic.

There will be a double bill at the Old Vic next week—"The Hope of the World," by Father Andrew, S.D.C., and "The Cricket on the Hearth," a version prepared by Robert Atkins. The part of Caleb Plummer will be played by Mr. D. Hay Petrie, and that of Bertha, his blind daughter, by Jane Bacon. No opera will be given during this week immediately preceding Christmas, but "The Hope of the World" and "The Cricket on the Hearth" will be played on Monday, Tuesday, Wednesday, Thursday and Friday evenings, and on Thursday afternoon. The theatre will be closed on Christmas Eve, but there will be two performances of the "Merry Wives" on Boxing Day.

Repertory in Liverpool.

Repertoire in Liverpool appears to have fallen on evil days. A depressing balance-sheet will be presented to shareholders at the annual meeting. The directors will "regret to report that there was a loss on the eleventh year's working of the company of £3,965, and that, after taking credit for the balance of £331 brought forward from last year, and the £2,500 to the credit of the Reserve Account, there still remains a balance of £1,133 to the debit of Profit and Loss Account. This loss was caused by decreased receipts, owing to the depression in trade generally, and especially in the theatrical business."

Theatre in Soviet Russia.

In the "Labour Monthly" there is an interesting article on "The Theatre and Class War in Soviet Russia," by Mr. Huntly Carter. Mr. Carter says that "To the student of the theatre who enters Soviet Russia to-day two things are apparent. One is that a new conception of the theatre has arisen, the other that the theatre conceived of is a transitional one. It is a stepping-stone to an inspiring new form. The conception was born of the inner necessity for dramatic self-expression on the part of the new class—the working class. It is the conception of a people's theatre such as the early Greeks realised.

Scented Sultanas.

Collectors of programmes have been looking up that issued in respect of the first performance of "Sweet Lavender," and commenting on the quaint announcements then accustomed of theatrical managers. The most disgusting habit one recalls was that of scenting the bill of the play, as though the fashionable beauties in the stalls were not nauseating enough!

Veteran Circus Artist.

At the age of 91 years Mrs. Rosina Short, famous in the circus-ring in England and on the Continent for many years as Mme. Saroni, died at Blackpool. She married Saroni, the well-known musical clown, with whom she appeared at a command performance before Queen Victoria at Windsor Castle. Her resemblance to Queen Victoria caused her to be known as "Aunt Vic." Mrs. Short was wardrobe mistress and costumier for Hengler's Circus for 51 years.

"Arlequin" at the Empire.

When Mr. Godfrey Tearle describes his latest part as the greatest he has yet attempted, not forgetting his strenuous performance in "The Garden of Allah," or his Othello, the playgoer may look forward with eager anticipation to the presentation of "Arlequin," which Mr. Albert de Courville will, by arrangement with Sir Alfred Butt, produce at the Empire Theatre on Thursday evening, December 21.

Tearle Describes His Part.

In constructing his creation of the character Mr. Tearle declares he has had to go back to the fundamentals of the stage; to the animations of Harlequin, the basis on which our dramatic art is built. For the prologue—a dream—he is studying under M. Leonide Massine, of Russian Ballet fame, the gestures and antics of Harlequin, carrying the traditional bat or magic wand, taken from the Commedia Dell'Arte, the original Italian story of Harlequin and Columbine and their companions. Further than this "Arlequin" bears no resemblance whatever to the figure we have been accustomed to see at Christmas—it is merely a coincidence that it is being produced of Yuletide.

What Arlequin Is.

In the comedy-fantasy, adapted from the French of Maurice Magre, by Mr. Louis N. Parker, Arlequin becomes an amorous adventurer in Venice during the 18th century, careering gaily through a series of love episodes with all kinds and conditions of women, eventually to realise, in the words of the authors, "'Tis only death can teach us whom we love. Love is the sun that shines upon the dead." M. Andre Gailhard has composed the music—an extremely important feature of the production, M. Gabriel Domergue, the famous French portrait painter, has designed the costumes and scenery.

Popular Players.

In fulfilment of his promise to support Mr. Tearle with a company of popular players, Mr. De Courville has engaged Mr. J. H. Barnes, Mr. Dennis Neilson-Terry, Mr. Norman Partriege, Mr. Drelincourt Odlum, Miss Viola Tree, Miss Rosina Filippi, the Hon. Lois Sturt, and Miss Moyna McGill. Miss Edith Kelly-Gould will appear as the Green Dancer, a character with a symbolical meaning.

Prologue.

Characters in the Prologue:—Arlequin, Mr. Godfrey Tearle; Pierrot, Mr. Dennis Neilson-Terry; The Dancer (in a black mask), Miss Dorothy Green; a Nun (Order of the Visitation), Miss Eleanor Street; Louisa, Miss Netta Westcott; Columbine, Miss Jane Graham; Elvira of Florence, Miss Edith Savile; Manon of Venice, Miss Sybil Hook.

Play.

Characters in the Play:—Arlequin, Mr. Godfrey Tearle; the Archbishop, Mr. Leonard Shepherd; the Doge, Mr. J. H. Barnes; the Green Dancer, Miss Edith Kelly-Gould; the Marquis, Mr. Dennis Neilson-Terry; Barbarino, Mr. Cecil Mannering; Pasquillo, Mr. Norman Partriege; Cloruto, Mr. Rothbury Evans; Cinthio, Mr. Stanley Vine; Bassanino, Mr. Drelincourt Odlum; Sea Captain, Mr. Jack Vincent; Aurelio, Mr. Cyril Sworder; Postillion, Mr. Stanley Vine; Officer, Mr. Cyril Sworder; the Duchess, Miss Rosina Fillipi; Gaetama, Miss Viola Tree; Michaela, Miss Moyna McGill; Rosetta, the Hon. Lois Sturt; Bartela, Miss Mona Grey; a Fair Lady, Miss Sybil Hook; a Dark Lady, Miss Edith Savile; the Woman, Miss Eleanor Curram; a Domino, Miss Eleanor Street.

Epilogue.

The Epilogue (Second Dream):—Arlequin, Mr. Godfrey Tearle; Old Man in Grey, Mr. J. H. Barnes; Michaela, Miss Moyna McGill; the Youth with Blue Hair, Miss Dorothy Green; the Girl with the Silver Dagger, Miss Netta Westcott.

Scenes.

Scene:—A dream. Act I. a Street in Venice. Act II, the Gardens of the Doge's Palace. Act III, the Interior of "The Moor of Venice" Inn. Epilogue:—A Dream.

BIRTHDAYS OF THE WEEK.

Many Happy Returns To

Harry May Hemsley, Thursday, Dec. 14.
Maud Jeffries, Thursday, Dec. 14.
Cynthia Brooke, Friday, Dec. 15.
Jen Latona, Friday, Dec. 15.
Frank Whitman, Friday, Dec. 15.
Fay Davis, Friday, Dec. 15.
W. W. Kelly, Saturday, Dec. 16.
A. B. Walkley, Sunday, Dec. 17.
Christine Silver, Sunday, Dec. 17.
Georgie Wood, Sunday, Dec. 17.
H. A. Sainsbury, Monday, Dec. 18.
Gladys Cooper, Monday, Dec. 18.
A. Stretton, Monday, Dec. 18.
Yvonne Arnaud, Wednesday, Dec. 20.

A pleasant little ceremony recently took place at the Grand Theatre, Doncaster, when Mr. Ted Harrison and Mr. W. Penny jointly presented, on behalf of the staff a gentleman's toilet outfit to Mr. V. G. Vane, the manager, who has departed to take up a post in London. Mr. Vane stated that he was sorry he was leaving, and thanked the staff for their kindness and the splendid way they had worked with him. Various members replied. Mr. Vane is succeeded by Mr. Fred Haming, from the Palace Theatre, Huddersfield.

THE PLAY IN PICTURES

Miss Ethel Levey is now in the second week of a popular engagement at the London Coliseum. Here (1) is her most recent photograph. The Trix Sisters (2) glowing with the pride of a second Performance by Royal Command, who are appearing at the Alhambra. This year that imposing principal boy Miss Dorothy Ward (3) is appearing in the "Mother Goose," pantomime, at the Palace, Manchester. Stanley Lupino (4) will be the Buttons of the Hippodrome "Cinderella." A delightful dancer, Miss Gertrude Martin (5) appears as the Oyster Queen in "Alice in Wonderland" at the Court. Miss Mona Vivian (6) figures in "The Queen of Hearts," at the Alhambra, Glasgow. In "Spangles," at the Palladium, Mlle. Albion (7) makes a most effective principal dancer. In (8) are seen some specimens of the artistic dresses to be worn in the Hippodrome pantomime. Miss Muriel Pratt (9) is to appear as the mother, in the children's play, "Through the Crack," at the Apollo.

THEATRES.

ALDWYCH. (Prop., A. E. Abrahams.) Gerr. 3929.
Licensees, Tom Walls and Leslie Henson.
NIGHTLY, at 8.15. MATS., WED. and SAT., at 2.30. 'XMAS MATS., DAILY IN 'XMAS WEEK. (except Fri.); also Jan. 1, 2, 3, and 6.
TOM WALLS and LESLIE HENSON present a New Farce in three acts,
"TONS OF MONEY."
By Will Evans and Valentine (by arrangement with J. Bannister Howard).
YVONNE ARNAUD and RALPH LYNN.
THE LAUGH OF THE CENTURY!!!

DALY'S. Gerr. 201. NIGHTLY, at 8.15. MATS., THURS. and SAT., at 2.15.
GEORGE EDWARDES GREATEST DALY'S SUCCESS.
"THE LADY OF THE ROSE."
Huntley Wright, Harry Welchman, Leonard Mackay, Ivy Tresmand, Winnie Collins, Blanche Tomlin.
CHRISTMAS ARRANGEMENTS.
TWICE DAILY, at 2.15 and 8.15, DEC. 26 to JAN. 1, inclusive.
Afterwards, Evg., 8.15. MATS., WED. & SAT., 2.15.

GAIETY THEATRE. Gerrard 2780.
NIGHTLY, 8.15. MATS., THURS., & SAT., 2.30.
The ROBERT EVETT Production.
JOSE COLLINS,
IN
"THE LAST WALTZ."
THE NEW MUSICAL COMEDY by OSCAR STRAUS.
XMAS and NEW YEAR MATINEES. BOXING DAY, Dec. 26; NEW YEAR'S DAY, Jan. 1, and Thurs. and Sat., as usual, at 2.30.

WINTER GARDEN THEATRE (Gerr. 416). DRURY LANE.
EVGS. at 8. MATS., THURS. and SAT., at 2.15.
GEORGE GROSSMITH and J. A. E. MALONE present a New Musical Comedy,
"THE CABARET GIRL."
Libretto by George Grossmith and P. G. Wodehouse. Music by Jerome Kern.
DOROTHY DICKSON, NORMAN GRIFFIN, and GEORGE GROSSMITH.
Heather Thatcher, M. Fortescue, Molly Ramsden, Vera Lennox, Geoffrey Gwyther, Dorothy Hurst, Thomas Weguelin.

THEATRES.

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DEJEUNER et DINER.

THE DRAMA IN AMERICA.

"The Lucky One"—"The Texas Nightingale"—"The Springtime of Youth"—Plays and Players—Equity Protests—"It Is the Law"—"The Bunch and Judy"—"Liza."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, December 2.—"The Lucky One," a comedy in three acts, by A. A. Milne, is the Theatre Guild's latest production at the Garrick Theatre. A subtle play is this, chiefly interesting for its portrayal of character. Two brothers, Bob and Gerald Farrington, are in love with the same girl, Pamela Carey. Bob is sent to prison for an offence committed by his partner in a brokerage firm. Gerald is engaged to Pamela, but she seems less important to him than his polo and golf and his diplomatic career, and she has a woman's desire to be necessary to the man she marries. She has no illusions about Bob, but he loves her devotedly and she pities him deeply. When his prison term is over she breaks with Gerald and goes to Bob. The brothers have it out in a stirring scene, and when Gerald admits his shortcomings with manly frankness, it is apparent that in all the essential qualities of intelligence and generosity and courage he is a better man than his brother. Thus the situation at the end is calculated to provoke discussion as to which is really the "lucky" one. Dennis King as Gerald, Percy Waram as Bob, Violet Heming as Pamela, and Helen Westley as Mrs. Farrington are excellent in their respective rôles.

"The Texas Nightingale."

A tempestuous prima donna is the heroine of this play by Zoe Akins, now running at the Empire Theatre. Brasa Canava is the lady's name, although she was born Jones. She hails from Texas and has had a succession of husbands, including an undertaker whom she married because she was "so fond of flowers." She is now thinking of taking her fifth, but decides that he is too youthful, and it is made apparent that her heart still beats more or less true to her second. There exists a bond between these two, however, in the form of a son who is a poet. He has attached himself to an empty-headed doll of a girl named Inez, and the mother flies to husband number two for sympathy and help. The latter is not keen to marry the singer again, their interests having grown too far apart; and, besides, he is a little afraid of her magnificence. As for Raymond, his son, he has not even been aware of his existence. However he accepts the responsibility without a murmur, and in a flowery speech promises to take the earliest opportunity of wooing her with a due regard for formality and in a high silk hat. The rôle of the nightingale is played by Jobyna Howland, a six-footer with a deep voice, who not only looks the part, but plays it to perfection. Cyril Keightley as the second husband, Steven Tillerton, has an unreal character to portray, but gives an interesting performance; and Percy Helton does well as the boy Raymond. Numerous curtain calls at the end of the second act pointed to a complete success for all concerned.

"The Springtime of Youth."

This three-act musical play has made a hit at the Broadhurst Theatre. It is an adaptation from the German of Bernhauser and Schauzer, with music by Sigmund Romberg and Walter Kollo. The lyrics were written by Harry B. Smith and Cyrus Wood. The piece has two comedians, Harry K. Morton and Harry Kelly, and both are funny. Mr. Morton is also clever as an eccentric dancer. George MacFarlane, whose fine baritone voice has made him popular in many a musical play, sings "Starlight of Hope" with Olga Steck, and their rendering of this attractive number is most enjoyable. In another song, "Youth and Spring," sung by Miss Steck and J. Harold Murray, the theme of the first-mentioned duet is again introduced by Mr. MacFarlane in an effective finale. The scenes are laid in Portsmouth, N.H., in 1812, affording opportunity for the exhibition of quaint costumes, including pantalettes and lace berthas for the girls, and fawn-coloured breeches and bell-crowned hats for the men. The principal characters in the story are a couple of youthful lovers and an elderly suitor, money being the chief cause of the somewhat familiar complications.

Equity Protests.

Frank Gillmore, executive secretary of the Actors' Equity Association, has issued the following statement to the Press:—

"Augustus Thomas, at the banquet given Sunday at the Friars' Club, and in the Press generally, was referred to as the 'arbiter of the stage,' a title which I am sure must have been thrust upon him. He himself would never claim it, since the actor is an important part of the stage, and Mr. Thomas is certainly not the arbiter of the actor, nor can he be said to be the arbiter of the managers of the United States, seeing that the Producing Managers' Association, of which he is executive chairman, does not represent more than 70 per cent. of the producers in New York and less than 35 per cent. of the theatrical managers of the country.

"Mr. Thomas, in the course of his speech, 'made a strong plea to the actors' and declared that the theatre is not the property of the actors, managers or dramatists, but 'is a public institution and the inheritance and the property of the people.' That is a fine phrase, but will hardly bear analysis. A public institution is governed by law, and an inheritance of the people is properly protected by the people, whereas the lot of the actor or the theatre has never yet been safeguarded by our citizens through any code whatsoever.

"The conditions of the stage before the Actors' Equity Association stepped in are too well known to need repetition in detail. The actor was made to rehearse indefinitely without pay, to accept a contract of employment which has been declared by some of the best minds of the country to be a veritable joke, since it gave the manager every right and the artist none. It has properly been described as a disgrace to any self respecting body of people.

"The Actors' Equity Association believes that Mr. Thomas is sincere when he expresses a desire to abolish any strife which may exist to-day between the actors and the managers, and we believe that he will ultimately see that the best way to do this is to persuade the managers to agree to the present aspirations of the actors, which are in every respect legitimate and equitable."

It Is the Law.

When Elmer L. Rice wrote "On Trial" a few years ago he told his story backwards. "It is the Law," a drama in three acts and seven scenes by the same author, resembles his earlier effort to some extent, the first and last scenes being contemporary, while the action of the play is chiefly laid in the past. A short story by Hayden Talbot forms the basis of the plot, which deals with a case of mistaken identity. In order to win the woman he loves, the villain shoots a man whom he has disguised to resemble himself, escapes from the scene of the murder, and contrives to have the woman's husband convicted of the crime. It seems that on the eve of Albert Woodruff's birth his father attacked his mother with a pair of brass fire-tongs, and this unfortunate domestic incident is the cause of a striking eccentricity in Albert himself. While always a fellow of sinister impulses, he has enough self-control to pass as a decent member of society, so long as no one waves a pair of fire-tongs under his nose. If this happens, however, his eyes bulge, he growls like an animal, and his whole aspect becomes alarming. It is this little peculiarity that betrays him in the end and causes him to be recognised by a lady as a former suitor of hers, his beard and his English accent having deceived her at first. It leads to the unmasking of the bogus George Stillwell, and proves him to be none other than the aforesaid Albert Woodruff, who is not dead at all, and yet for whose alleged murder one Justin Victor is languishing in Sing Sing. Throughout its seven scenes the play holds the audience in the grip of illusion until the last link has been forged in the chain of evidence against the villain, and the innocent husband, snatched by the law from his young wife on their wedding day, is restored to the world and to happiness.

The chief acting honours fall to Arthur Hohl, who impersonates the villain. Other rôles are well acted by Alma Tell, Alexander Onslow, Ralph Kelard, and Frank Westerton. Produced at the Ritz Theatre under the direction of Lester Lonergau, the play is likely to be numbered among the outstanding successes of the season.

"The Bunch and Judy."

This musical play is not overburdened with plot, but there are opportunities for fine stage pictures, that of Torwood Castle in the hills of Scotland being most effective. Down the hillside comes the chorus, dressed in the tartan of every clan of the country, led by two stalwart pipers, while Roberta Beatty sings a medley of Scottish airs. When the entire company is massed on the stage the audience views a very beautiful picture. There are other scenes, however, that win admiration, particularly the operetta scene in the first act, and the final cabaret scene in the Café Russe. The gowns designed by Paul Poiret are of exquisite beauty, quite dazzling being the dress worn by Grace Hayes, who sings a new and effective "Blues" song and a charming waltz number, "Three o'clock in the Morning." The plot of the piece concerns Judy Jordan, star of the operetta, "Love Finds a Way," the last act of which is given, who has a farewell party on the stage as she is leaving the company to marry the son of a Scottish earl. She visits her prospective father-in-law in Scotland, finds herself quite out of her element in the Presbyterian solemnity of a Highland castle, and returns to her own little kingdom of dance and song. Then there is the incident of one of the characters in the operetta being laid up at the last moment with a damaged leg. Johnny Dooley has the part of the player who fills the vacancy, and with his sister Ray romps and dances and clowns his way through the piece, the work of this popular pair keeping the audience in roars of laughter. The delightful dancing of Fred and Adele Astair, graceful and charming as they always are, wins the warmest appreciation and applause. The saxophone-playing of the Six Brown Brothers is another enjoyable number. Hugh Ford collaborated with Anne Caldwell on the book, and the music was composed by Jerome Kern. Charles Dillingham has produced this play in a truly handsome manner at the Globe Theatre, and it has scored a well-deserved success.

"Liza."

Although the coloured people are always with us, the negro musical shows produced of late are more or less of a novelty. "Shuffle Along" made a big hit at the Sixty-third-street Theatre, and now "Liza" has scored a success on the same stage. "Plantation melodies," songs about "old massa" and the cotton field, and other specialties of the "Uncle Tom's Cabin" sort are not what these darkeys have to offer. The scenes may be laid in the South, but the voices of these performers are those heard in the streets of New York every day in the week. The scenes in this instance are laid in Jimtown, South Carolina, where a monument is to be erected to the memory of a deceased Mayor, and certain coloured gentlemen of leisure wax fat in collecting funds. "First, last, and all the time," as the Americans say, this is a dancing show. The hilarity of the chorus and the individual efforts of the principals make up for any deficiencies in the book and lyrics by Irvin C. Miller and Maceo Pinkard. The catchy music is also supplied by Mr. Pinkard, while the prominent rôle of Ice-cream Charlie is played by Mr. Miller. The rag-time songs sung by Gertrude Saunders are highly entertaining, and the extraordinary dancing of Johnny Nit as the Jimtown Speedster, is the hit of the show. There are "brownskin vamps," "Jimtown flappers," "dancing honey girls," and "struttin' dandies," all of whom exert themselves to the point of breathlessness and win enthusiastic applause.

Frank Bacon, whose death at 58 was recently announced, had one great success during his career of nearly forty years on the stage, and that was made in "Lightnin'," which he partly wrote and in which he appeared continuously for four and a-half years in New York and Chicago. Had he lived, it is likely that his Lightnin' Bill Jones would have become as familiar and permanent a figure on the American stage as was Joseph Jefferson's Rip Van Winkle.

Eugene O'Brien, after four years "in the movies," has returned to the spoken drama in a romantic play called "Steve," by Robert L. Dempster and Harry Wagstaff Gribble. Mrs. Thomas Whiffen is a "featured" member of the company.

The current issue of the "Oxford Hungarian Review" contains interesting articles on "Francis Liszt, the Magyar," "Shakespeare and Hungarian Literature," by Zoltan Ferenczi, and "Hungarian Theatres," by Francis Herczeg. The author of the second-mentioned contribution shows to what a large extent Shakespeare has had an influence on the drama and all other forms of literary art in Hungary.

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SOUTH AFRICAN NEWS.

Season of Grand Guignol Plays.

Our Cape Town Correspondent writes:—

The season of Grand Guignol Plays produced by Mr. Scott Alexander under the direction of Mr. Leonard Rayne, on Nov. 13, was awaited with a feeling of interest, and an excellent house greeted the first series of five plays. During the season, which lasted a fortnight, the following plays were produced: "No. 34, Russell-square," "Salvage," "Napoleon at Waterloo," "The Grip," "Am I in This?" "The Model," "The Fulfilment," "Making the Get-away," "Vultures," "Room 27," "The Magical Drink," "The Woman Who Saw," "Pal o' Mine," "The Lighthouse," "The Temptation of Archibald." The comedies were of a somewhat light character and very little merit. Amongst the dramas the following reached the height of gruesome and blood-curdling effects: "The Grip," "The Fulfilment," "Salvage," "Vultures." The last-named is gruesome beyond description, and proves the clever acting of Mr. Scott Alexander. Miss Vivien Carter is a talented actress with touches of dramatic power. Mr. R. F. Symonds is an excellent actor. On Monday, Nov. 27, the Leonard Rayne Co., supporting Miss Freda Godfrey and Mr. Alfred Pannier, open at the Opera House with "If Four Walls Told."

Revue at the Tivoli.

Excellent business is the main point at this hall. A combination of the revues "Spangles" and "The Peep-Show" is the attraction for a week commencing Nov. 20. The clever and charming little actress, Miss Billie Bell, is the hit of the show. She is well supported by Miss Billie Desmond, Mr. Harry Brunning, a clever comedian, Mr. Joe Victor, Miss Peggy Lovell, a talented dancer, and a good chorus. Commencing Nov. 28, the theatre returns to vaudeville. The following acts are billed: Rex Romaine and Stella Esdaile, in songs and patter; Dan Raynor and Roy, comedy duo; The Dancing Hastings; Sam Hilton, comedian; The Vedras, comedy acrobats; Harry Brunning and Billie Desmond, comedy acts; the film of the fight Joe Beckett v. Frank Moran will be screened.

Miss Gertrude Elliott (Lady Forbes-Robertson) and her company, under the direction of the African Theatres, Ltd., is attracting excellent houses to the Theatre Royal, Durban, with "Woman to Woman." "Paddy the Next Best Thing" will be revived on Nov. 24.

Merryweathers, of Greenwich, have absorbed the old-established business of Shand Mason and Company.

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THURSDAY, DECEMBER 14, 1922.

THE PLAY AND THE PRESS.

TWO leading critics have been fêted during the past fortnight. The most recent recipient of that honour was Mr. William Archer, who was "dined" by the Critics' Circle on Friday, on his retirement from the ranks of dramatic criticism to take up the practice of playwriting. A point made by Mr. Archer in response to the toast with which his name was coupled was that dramatic criticism had vastly improved during the past years. Without disparaging the work of Lamb and Hazlitt, and other giants of dramatic criticism, he declared that more thought and care was devoted to the art than hitherto.

Criticism Past and Present.

The speaker was not throwing bouquets at his hosts, and was obviously sincere in his comparisons. But we think he might have carried his subject a little further. In the case of the leading daily papers, honest analyses of theatrical performances are given, but in many instances they are discussed without consideration either for the merits of the play or the time and money expended in its production. We think Mr. Archer might have ventured upon a word or two of reprobation of the representatives of various papers who take their stalls with no other intention than that of discovering faults, and of exaggerating them beyond reason. Some of the criticisms we read are grotesque in their condemnation. Thousands of pounds are spent upon the mounting of a play, which the critics in question proceed to butcher, utterly regardless of the loss entailed upon the people who have put their money in the enterprise. It cannot be denied that opinions of the Press upon an entertainment have considerable influence upon theatregoers, and as the adverse criticisms are not infrequently indulged in by papers with a large circulation, the damaging statements might often mean failure to a production that has the foundations of success. In this respect, we imagine, present-day criticism does not compare favourably with that of the past.

The conditions of criticism nowadays, moreover, are not favourable to the best results. Before the war, critics were given up to 2 o'clock in the morning to complete their articles; now, through the exigencies of Press requirements, 12 o'clock is the utmost limit. When, as often happens, a play is not over until a quarter-past eleven, the possibility of giving a considered review is very remote.

Earlier Openings.

Various suggestions have been made with a view to remedying the position. That of the répétition generale has met with the most acceptance, but managers seem very loth to take it up generally, and it is not quite certain that the newspapers would fall into line. Dress rehearsals have a news value, and when critics are invited notices invariably appear the following morning, thus defeating the purpose which the system is intended to serve.

Another way of meeting the difficulty is by beginning the performance earlier on a first night, but the concession thus gained is not very appreciable. It would only be of advantage if the time could be advanced at least one hour. If, however, an audience can be gathered at 7 o'clock on one night, there is no reason why the same thing should not happen every night. It is by no means improbable that an earlier opening all round would be advisable. Everything commercially, if not socially, has been speeded up. business houses close earlier, and patrons of the cheaper parts are at liberty to go to the theatre much sooner than before. The twice-nightly performances at the music halls have shown that people are free to take their seats at half-past six in the evening, and this would point to the fact that a 7 o'clock opening for the theatre might be practicable.

In any case, the attitude of the Press towards the theatre needs revision. Fairplay is all that is asked for, and the destructive criticisms to which we have alluded do not come within measurable distance of that desirable quality.

THE PLAY IN PARIS.

A Crazy Production at the Antoine—The London Players Make Good—Admirable Acting by Russian Troupe—Melodrama at the Renaissance.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—One of the poorest shows, intended to be funny, which has evidently cost a lot of money, is the three-act piece by Raymond Roussel, "Locus Solus," adopted from the author's own book and presented at the Theatre Antoine on Thursday. We wonder why. The title refers to the lonely laboratory of an eccentric scientist who goes in for weird inventions. The light fantastic, however, occasionally interrupts the crazy action and changes somewhat the asylum-like atmosphere. Poiret has furnished odd costumes, some representing skeletons, which have a curious effect. M. Roussel is perhaps proud to be signalled as the precursor of what he terms the *dada* art, but, judging by the pro[illegible] of the paying public at the prem[illegible] Thursday evening, his followers [illegible] not in the majority among the audi[illegible] It is long since protests of the [illegible] were heard in a Paris theatre. The audience evidently suspected the author of pulling their legs.

For the Lonely Spot (in Latin, *Locus Solus*), Maurice Fouret has written an important score, which is technically beyond reproach; and the ballets are even tuneful. A star cast has been recruited by M. Roussel for his production, comprising Signoret, George Flateau, Morton (at the London Palace during its revue days), S. Fabre, Felix Gallipaux and the dancers, Mmes. Lysana, Zabeth-Capazza, and Jasmine. The actors did not appear at their ease, while conscientiously doing their level best for the play.

"L'Ivresse du Sage."

The man of action, in contrast with the thinker, is the dominant idea of this new three-act comedy by François de Curel, produced at the Comédie Française on Tuesday. Sautereau, although a rich provincial manufacturer, has had his niece Hortense brought up in Paris in modest surroundings by a faithful governess. Notwithstanding she is his heiress, he hides the fact, so that she may learn to earn her own living. Hortense attends the classes at the university, where she falls in love with Parmelin, the professor of philosophy. He also admires the girl, but delays asking for her hand because he fears to face domestic poverty, which would interfere with his research work. Hortense afterwards goes to reside with her uncle. Parmelin is also invited, and she immediately plights her troth to the staid Professor. However, the young girl is now living under new conditions, and ultimately falls under the spell of a handsome gentleman farmer, Herbert, who frequently visits the mansion. Hortense soon shows a preference for Herbert, so Parmelin, realising this change in her feelings, nobly releases her from her former promise, so that she may marry the frank country aristocrat, while he devotes his own future to science, having finished with the "Ivresse du Sage."

M. Curel evidently intended this to be a humorous comedy, with a thin veneer of philosophy; the Comédie Française first nighters took it as such, and smiled—some even laughing in the wrong place. The art, for once, is not beyond reproach for the House of Molière. Some of the rôles are badly cast. Hervé is not an ideal university professor, but Bernard is well placed as the sympathetic uncle, and Alexandre, a convincing gentlemen farmer, while Mme. Pierat conveys the right impression of a "sweet Hortense." Mmes. Fonteney, Damaury, and Andrée Chauveron, are also in the cast.

"Le Festin de l'Araignée."

The spider's feast is taken as the subject by Gilbert de Voisins for the ballet for which Albert Roussel composed the score and saw produced in 1913 by M. Rouché at the Theatre des Arts. It was revived at the Opera Comique on Tuesday. There are dramas amidst insects as among human beings. A spider having spun her web in a garden, ants appear and feast on worms found in a fallen apple. A butterfly makes its first attempt at flight and is caught in the web. The spider attacks other victims, but is eventually killed, and the rest of the insects joyfully attend her funeral. Mado Minty, a former music hall dancer, ably impersonates the spider, supported by Monna [illegible] and the corps de ballet of the Comique. "Le Festin de [illegible]née," conducted by A. Cathe[illegible] accompanies Puccini's "La Tosca" on the bill this week.

The London Players.

This company continues its success at the Comedie des Champs Elysées, under the direction of Jacques Hebertot, "Romeo and Juliet" holding the stage last week, and "A Midsummer Night's Dream" the third week until Dec. 17, when the London Players will return to England. The French are accustomed to see "Romeo and Juliet" at the Opera with a middle-aged tenor and a buxom cantatrice in the name-parts. It came as a surprise to a Parisian audience to see a young couple impersonate the title rôles. Miss Hazel Jones, who came specially from England for the purpose of playing the part of the maiden who "hath not seen the change of fourteen summers," at once won over her public, and elicited warm applause with Henry Oscar (Romeo), W. Ed. Stirling (Mercutio). The remainder of the troupe meriting mention comprises Wilfred Beckwith, Ernest G. Cove (stage manager), Rodine Baorie (assistant stage manager), Clifford B. Poultney, Neville Brook, S. A. Cookson, Michael Raghan, Peter Godfroy, Philip Cunningham, Bodnie Barrie, Elizabeth Dundas, Margaret Vaughan, Esme Biddle, Jessica Thorn. The London Players have done extremely well here, and their success warrants a return visit.

Moscow Art Theatre.

The Russian company recruited by Stanislavsky and J. Nemirovitch Dantchenko, sheltered for three weeks by Jacques Heberton at the Theatre des Champs Elysées, the opera house under the same roof as the Comedie, opened Tuesday with "Tsar Fedor Ieannovich," and met with a most satisfactory reception from the local critics. This second part of the historial trilogy by Alexis Tolstoi (not Prince Tolstoi), is brilliantly mounted, particularly the last tableau. Vichnewsky plays the rôle of Boris Godounow, with Moskvin in the name-part and Louisky as Chouisky; Mme. Kniper Tchehove, widow of Anton Tchekoff, impersonates the Empress. There are few supers, and all the rôles are splendidly sustained. Gorki's "Les Bas-Fonds" (Slums) was given Thursday, and Tchekhoff's "The Cherry Orchard" is billed for next week, all three works being then presented alternately. The company is on its way to New York, to play for Morris Gest from the middle of January. It is on its first visit to Paris, never having come further west than Berlin in 1906.

(*Continued at foot of col* 5.)

AS YOU LIKE IT.

Bright Lights.

All the week astronomers have been searching for a new star. Theatrical managers have no such difficulty.

* * *

Dramatic critics, of course, prefer shooting stars.

* * *

Apropos of which: When do sons cease to moon? When they see a star turn.

* * *

The Reason Why.

"Music," says Arthur Bliss, "is the Cinderella of the arts." Because it often ends in a bawl?

* * *

He also tells us that intervals kill a play. It depends upon the play. Some plays would be better if they were all intervals.

* * *

Among folk who are claiming earldoms just now are Bourchier and Compton. Not Arthur and Fay.

* * *

Same Thing.

"The energy of Robert Hale could be useful in Parliament," writes a critic. Perhaps—but would this not be merely passing from one farce to another?

* * *

Another critic complains that comedians are growing too lofty. Robey's somewhat 'eye-brow.

* * *

They say that berries are scarce this season. Thank goodness there's a good one at the Adelphi, anyway!

* * *

A Just Prerogative.

People turn up at nine-thirty for the "Nine O'clock Revue." As the show starts late at the Little, they're a little late.

* * *

Theatrical ambition often begins with "dressing up"—and ends with dressing down!

* * *

Congratulations to Willie Clarkson on winning his wig case. His opponent was clearly splitting hairs.

* * *

Suggestion for a Premier combining real ability with real humour: Bonar Lawder.

TOUCHSTONE.

MEMORIES OF PHELPS.

Shakespeare at Sadler's Wells.

By H. CHANCE NEWTON.

The greatest actor and manager I ever had to do with was a Devonian, who began life in very humble circumstances—at a jobbing printer's in his native county. Coming to London, he was engaged as a compositor on "The Globe" newspaper. Soon he became a printer's reader at that office, and shared the desk with another struggling young fellow just a year his senior, who also became famous.

These two typographical toilers were Samuel Phelps and Douglas Jerrold.

Of Jerrold, the great ancestor of that charming actress Mary Jerrold, I know nothing personally. Very early in my stage life, however, I became familiar with Jerrold's plays, "The Rent Day," "The Mutiny at the Nore," "Fifteen Years of a Drunkard's Life," "Ambrose Gwinnett," "Sally in Our Alley," "The Smoked Miser," "Nell Gwynne," and "Black-Eyed Susan."

Digression for Confession.

I was once compelled—owing to a long stage wait—to "gag" extensively as Bullfrog in "The Rent Day." May the shade of Jerrold forgive me!

It is a matter of theatrical history that although "Black-Eyed Susan" ran three hundred nights on its original production at the Surrey, and also had good runs at Covent Garden and Drury Lane, Jerrold received £50! Some say £70; others say £30! And yet "Black-Eyed Susan" drew at the Surrey alone over £75,000!

No wonder Jerrold died poor—his widow and children had to have a benefit! Irony of fate! Two of his most successful plays were on the bill—"Black-Eyed Susan," with the original William, T. P. Cooke—who had shared in the fortune made out of it—and "The Prisoner of War." In the latter Jerrold's old fellow-worker, Phelps, played his original part of Captain Channell. By the time Phelps appeared at Drury Lane in the first performance of "The Prisoner of War," he had risen to £20 per week! He chaffed his fellow-compositor—who had predicted that as an actor he would never rise to more than twenty shillings a week!

First View of Phelps.

It was late in Phelps's life when I first saw him act. I was fifteen. I saw him continuously till I was nearly five-and-twenty in an incredible number of totally contrasted parts, tragic and comic!

Long before my time he had, after fourteen years' touring made himself a name—at first with Macready, who grew terribly jealous of him, and later at Sadlers Wells, which theatre he ran for eighteen years, closing only on Sundays.

Here he produced all the—including the said-to-be—Shakespeare plays but three! And others he presented, by Massinger, Ford, Dekker, Ben Jonson, and Beaumont and Fletcher—had not been seen on the stage since the Elizabethan or Jacobean days. Phelps gave 1,000 performances of Shakespeare alone!

Besides, he brought out his own edition of Shakespeare, assisted by a critic of "The Era," E. L. Blanchard.

I was too young to note any of Phelps's achievements at the "Wells." As a little boy, however, I used to gaze upon him reverently in private life at his house, where I was taken by members of my family, who were acting with him towards the end of his "Wells" time.

Phelps at Drury Lane.

It was about seven years after the close of that memorable management that I saw Phelps at Drury Lane in "King o' Scots," adapted by Andrew Halliday, from "The Fortunes of Nigel." Phelps played what actors love to call a "dual rôle"—James the First and Trapbois the Miser. I still remember the astounding effect Phelps made in the strong Scottish dialect comedy character of James, and his intensely tragic impersonation of the Miser.

From that time I saw this marvellous man play everything he ever played in London and the suburbs, up to his last performance, as Wolsey, at the Aquarium Theatre, Westminster, when he collapsed on the stage while uttering the lines "Farewell, a long farewell to all my greatness!" He never acted again! Not long before his death he played a wonderful season with John Hollingshead at the Gaiety. Both Irving and Tree hesitated long before attempting Wolsey. Both said to me, "Try Wolsey? Ah, my friend, I confess that I'm afraid to tackle it. I saw Phelps! And *what* a Wolsey!

Phelps's Wolsey.

J. H. Barnes and Forbes Robertson will bear me out as to Phelps's Wolsey. Barnes often played Cromwell to him, and so did Robertson. Both were always strangely moved by Phelps's Cardinal. Robertson, who was a pupil of Phelps's, caught that rich organ-tone of his voice. He painted a memorable picture of his mentor as the Cardinal.

To convey some idea of Phelps's wonderful range during long seasons at Drury Lane, at the Princess's, and Astley's, I cite:

Othello on Monday, Iago on Tuesday, Falstaff ("Henry IV," Part I) on Wednesday, Hotspur on Thursday, Sir Pertinax Macsycophant (a marvellous five-act almost monologue) on Friday, and Macbeth on Saturday.

Again, The King and Justice Shallow ("Henry IV," Part II), on Monday, Richelieu on Tuesday, Wolsey on Wednesday, Bailie Nicol Jarvie on Thursday (a richly humorous performance), Dr. Cantwell (in "The Hypocrite") on Friday, and Sir Peter Teazle (the greatest of all Sir Peters!) on Saturday. Or on the Saturday Phelps would put in a little extra work by appearing as, say, Malvolio or Macbeth, and as Mr. Oakley, in "The Jealous Wife," or Lord Ogleby in "Clandestine Marriage." I never saw Samuel Phelps in such circumstance play the same part two nights running.

Mrs. Edmund Phelps.

During one engagement only did I see Phelps enact a legitimate character for a run. That was when he played Bottom the Weaver for about nine weeks at the Queen's, in Long Acre—the most humorous, most life-like Bottom I have seen!

Phelps had only one son on the stage; that was Edmund, who married Miss Hudspeth, long known as Mrs. Edmund Phelps. She survived him many years. Well do I remember the day when the news was brought to the grand old actor that his son Edmund, then about thirty years of age, had dropped dead that day in Edinburgh!

Poor, weak-willed, wayward Edmund, who had then just been playing the Ghost in "Hamlet," could not have become a very good actor—even had he showed more application.

There is, however, a descendant of Samuel Phelps's now on the stage—that very promising young actor, Edmund S. Phelps.

Last Time at the Wells.

It has been stated by theatrical chroniclers that Phelps never re-appeared at the "Wells" after his memorable eighteen years' season there.

As a matter of fact, Phelps *did* re-appear at the "Wells" about eight years after his great "season" ended, for a few weeks with F. B. Chatterton.

On the last night of that engagement the actor—who hated "addressing the audience"—then addressed it, probably for the first time in his life!

He complained of Chatterton, to whom he was under contract, having sent him to the meanwhile neglected theatre, by virtue of misleading terms.

There lies before me a letter of Phelps's containing pathetic references to troublesome members of his family. He speaks of Sadler's Wells, and of Chatterton. Phelps asks, "Do you know how Sadlers Wells is doing? I saw by 'The Era' that it is very queer." Phelps was always a devout "Era" reader.

What Irving Thought.

In later years, said Henry Irving to me: "My dear boy, you should often go on your knees in thanksgiving for one special thing. You had ten or eleven years of Samuel Phelps!"

"I, of course," he added, "saw that glorious actor long before you did. It was Phelps's marvellous Hamlet that made me resolve to go on the stage. I got an engagement with Phelps at the 'Wells, and he gave me my notice the first week! Said I was no good! And he was right, *then!*

"But Phelps was the greatest actor you and I ever saw—or ever shall see! And you and I know damned well that whatever specially fine thing I have ever done at the Lyceum—either in play-acting or in production—you and I know that it is all Phelps!"

(*Continued from preceding column.*)

"Les Chercheurs d'Or."

Such is the title of the piece produced by Mme. Laparcerie at the Theatre de la Renaissance on Friday. "The Gold Seekers," by Jacques Richepin and Francis Carco, is in four acts, and is a spectacular melodrama with real Alaskan sledge dogs, a fight in a saloon at Dawson City, and other exciting adventures. Nelly, being stranded in New York, announces her intended visit to the Klondyke, where she has inherited property left by her father, a mysterious individual who has previously kept her in funds until reported dead. The real reason of her voyage is to find out more about her father. She refuses the assistance of a crafty Chinaman who was her father's secretary. However, without the help of Jimmy she would have failed to reach Dawson City. An Indian girl had been delegated to make away with Nelly, to appropriate the deeds and impersonate the heiress so that the rich goldfields could be claimed by a gang of outlaws known as the Blackbirds. Jimmy was able to prevent the crime, and accompanied Nelly when she disguised herself as the Indian girl so that she could investigate the mystery. Thus she learned her father was the chief of the Blackbirds, having been killed by Jimmy in legitimate defence of his own life. The brutal Tom is now chief, and he falls in love with Nelly—particularly her lawful property. He attempts to assassinate Jimmy, his rival, but is shot by Nelly, who thus saves the brave young fellow who previously risked his own life for hers. Having become rich and returned to New York, Nelly later meets Jimmy in a state of poverty, and comes to his rescue by giving him her hand and fortune. It is a romantic story, well mounted, suitably played, which will attract a large number of playgoers.

THE VARIETY WORLD.

Knickerbocker Club Snooker—Vaudeville Golfing Society—Ladies' Guild Children's Party.

Knickerbocker Club Snooker.

Well-known winners in the second round of the Knickerbocker Club Snooker Handicap include Mr. Will Fyffe and Mr. Jock Edge. The latter's game with Mr. Malzy was very exciting, but Mr. Edge won after a big struggle—although his opponent presented him with seven consecutive "snookers."

Sunday Dance.

Sunday's dance at the Knickerbocker Club was the biggest night the Club has known since its inception. Mr. Alf. Leonard's band, which has now been augmented, is proving a great attraction.

Manchester Ball in Aid of V.A.B.F.

A Variety Ball in aid of the funds of the Variety Artists' Benevolent Fund and Institution will be held at the Free Trade Hall, Manchester, on Feb. 9. It is to be run on lines similar to those of the recent successful Variety Ball at Covent Garden, but with a number of innovations that are being introduced by Mr. Harry Marlow, the V.A.B.F. organiser.

Vaudeville Golfing Society.

Vasco, returned from America last Saturday, proceeded immediately to Mr. Dave Carter, and joined the V.G.S. Vasco is, of course, quite an old hand, and knows the Wimbledon Park Golf Club from the 1st hole to the 18th.

As indicated in another column, the Vaudeville Golfing Society is making a big effort for Brinsworth in the shape of a Grand Billiard and Snooker Pool Tournament, to be held at Thurston's Grand Hall, on Sunday.

This and several other matters were discussed at the Committee meeting held at the Criterion Restaurant last Wednesday. It was originally intended to suspend big events until weather conditions improve. Col. Walwork is, however, anxious that the competition for the Cup he has presented should be played this year.

It was accordingly decided that the competition for the Colonel Walwork Cup shall take place to-day week. The conditions will be "by bogey," and the competition will be held at Sudbury. Provincial members please note.

The competition for the monthly medal was held at Raynes Park last Friday. It was won by Mr. J. C. Humphreys.

For the Children of Unemployed.

Five hundred children of the unemployed of Holborn will be entertained by Miss Italia Conti and Mr. Charles Gulliver, in co-operation with the Mayor of Holborn, at the dress rehearsal of "Where the Rainbow Ends," at the Holborn Empire on Saturday afternoon, Dec. 23. The Mayor is providing a room in the Town Hall for a tea party to follow.

Ladies' Guild Children's Party.

The Music Hall Ladies' Guild children's Christmas party is to be held at the Horns Assembly Rooms, Kennington, on Wednesday next. Music hall artists wishing their children invited, kindly communicate at once with the secretary, at 18, Charing Cross-road, W.C.2.

George Robey at Covent Garden.

George Robey is to be the principal comedian in a revue entitled "You'd Be Surprised," to be produced at the Covent Garden Opera House towards the end of January. Sir Oswald Stoll has acquired a lease of the theatre, and the new production will be on an elaborate scale.

At the Alhambra.

Next week Charles Austin will be at the Alhambra with his new sketch, "Parker's Burglary," which was produced at the Ardwick Empire on Monday. Assisting Charles will be Gus Sharland and Blanche Maynard. The Trix Sisters stay on, and they will be joined by W. V. Robinson, the popular Canadian entertainer; Marie Lawton, with her harp; Ellis Drake and company, in their Scots playlet, "My husband"; Masu and Yuri, the Hartley Wonders, and Marie Crisetta, who presents a series of classical and Continental dances.

Last Night of "Rockets."

"Rockets" concluded a ten months' run at the Palladium on Saturday amid scenes of much enthusiasm. At the conclusion of the show speeches were demanded. Chas. Austin said that it was with great regret that the present company was to break up, as the whole cast had been one united and happy family. He expressed the hope that the management would bring the same company together again next year with another show.

Lorna and Toots Pounds also said a few words of thanks, and after Ivor Vintor had been brought forward by Charles Austin, the company held hands to the strains of "Auld Lang Syne" in which the whole audience joined. A number of bouquets and other gifts were handed up, including a pig's head—with a lemon—for Chas. Austin, who said that he thought it was a good likeness! After the show, the entire company assembled in the Palm Court. Horace Sheldon and his merry men provided the music, which was augmented by Percy Honri and his concertina, and the fun was kept up till the wee small hours.

Billy Merson in Birmingham Panto.

Mr. Billy Merson is once more the principal comedian in Birmingham Theatre Royal pantomime, which this year is "Puss in Boots." Miss Susie Belmore is the principal boy, and among other well-known artists engaged are Eddie Jaye and Dick Tubb, together with those popular music hall favourites, the Lawrence Tiller dancing troupe and Hanlon Brothers. To secure seats on Boxing Night there was actually a queue on Friday at 10 p.m., the box office opening twelve hours later.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that forty-seven death levies are now due upon the 1922 books. Red stamps fifty.

"Peter Wilkins" on Tour.

The "Peter Wilkins" pantomime, from the Princess Theatre, Glasgow, is to go on tour. It will make its bow as a tourist at the Empire Theatre, Preston, on Dec. 18. With 70 artists in the cast and 12 truckloads of scenery, "Peter Wilkins" is, without a doubt, one of the greatest twice-nightly shows ever sent out on the road. It is produced personally by Mr. Harry McKelvie and Mr. Brete Harte, of the Princes, Glasgow, and is open for production in 1923 and 1924, and managers wishing to book the show should communicate with the Bros. Hanaway, Empire, Preston, and en route.

Lucille Benstead.

We have received a cable from Cape Town announcing the wonderful success of Miss Lucille Benstead on her opening at the Tivoli a day or two ago.

Crystal Palace Circus.

The centre transept of the Crystal Palace is rapidly assuming the appearance of a mighty hippodrome, with staging, circus ring and race track, on which chariot and horse-racing will take place this Christmas holiday, opening on the 23rd. Miss Poppy Ginnett, Mr. Fred Ginnett, and others well known in the circus world will participate in the programme of some twenty items, including The Potters, acrobatic specialists. Miss Ginnett has recently starred in New York. Bandmaster Guy, of the 92nd Bgd. R.F.A., provides a first-class band. A spectacular representation of Dick Turpin's ride will be one of many attractions.

Stan Kavanagh for Australia.

Next February Stan Kavanagh will have an opportunity of visiting his native country after a long absence, as we hear that he has been specially engaged to appear with Sir Harry Lauder's show in Australia, commencing next April. Offers having been already made for America, it is quite possible that Stan will fix up a season to follow Australia.

Grand, Doncaster.

Mr. Fred Haming, the new manager of the Grand Theatre, has had a long and varied record of service in the vaudeville business. He comes to Doncaster from the Palace, Huddersfield, where he has been manager for the past sixteen months.

"Mrs. 'Arris Votes."

Maisie Gay has made a big hit with Herbert Sargent's scena, "Mrs. 'Arris Votes," in "Snap," at the Vaudeville.

Dalmler and Eadie.

For the production of the "Barnstormers," next month, Alec Daimler and Dora Eadie have been secured to play principal parts. Alec and Dora are appearing this week at Chatham, and Blackpool next, concluding with their act the following week at the Palace, Leicester.

Prince's Hall Concert, Lambeth.

Mr. Bert Feldman desires to thank the undermentioned artists and their respective managements for their kindness in coming to his assistance for the special concert given at Prince's Hall, Lambeth Baths, on December 6:—North Lambeth British Legion Band (conductor, Mr. L. S. Mitchell), Howard Rogers, H. A. Kempsell, Victor Gould and Gertie Hall, Miss Lily Eyton, Philip Valentine, Jean Andrews, S. W. Wyndham, Winifred Ward, H. W. Blackmore, Belle Sylvia, Haig and Escoe, Thayer and O'Neil, Hazell Shelley, and Harry Emeric.

The accompanists were Miss Irene Helo and Messrs. Summers and Gould. The stewards were Misses Elsie Rackham, D. Wynne, W. Keen, and Messrs. P. H. Thomas, C. Dunn, R. Charnley, and E. Valentine. Messrs. E. Roy Bird and Tom Lovell acted as stage managers.

Hull Palace's New Manager.

A change has been made in the management of the Hull Palace, Mr. J. Challons having been appointed to that position. Mr. Challons has been with Messrs. Moss' Empires for 14 years, having started his career with them in London. He joined the Army as a private in 1914, and was demobilised three years ago as Paymaster in the Army Pay Department. He then came to Hull to be the assistant manager of the Palace.

Football.

Playing at home on Dec. 10, Shepherd's Bush Empire beat the Palladium by 5 goals to nil.

"Smith Family" for Newcastle.

"The Smith Family" commenced its last week at the Empire Theatre on Monday, Sir Alfred Butt and Mr. Edward Laurillard having arranged to transfer the production in its entirety to the Hippodrome, Newcastle, where it will be the Christmas attraction for three weeks. The company will include Mr. Harry Tate, Miss Ella Retford, Miss Connie Ediss, Mr. Charles Brooke, Miss Lena King (Miss Phyllis Bedell's successor), Miss Ethel Erskine, and the Empire beauty chorus.

New American Act.

A new turn in this country was that submitted at the Stratford Empire last week, Zanita, the Eccentric Dancing Violinist. The stage settings for each of her items were most elaborate and artistic.

Bernard Ansell.

Playing "dame" at Plymouth a couple of seasons ago, Bernard Ansell has been specially engaged for the same character this year at the New Theatre, Cardiff, where he will be seen as Mrs. Sinbad.

Elsie Gregory.

That versatile entertainer Elsie Gregory, who is at present playing around the Controlling Tour, has been specially engaged to play principal girl this year at the Borough, Stratford.

Doris Ashton in Panto.

Doris Ashton has been engaged by Mr. Fred Melville to play principal girl in "Puss In Boots," at the Brixton Theatre this season.

Nicol and Martin.

At the Victoria Palace this week Nicol and Martin are presenting a new comedy act for the first time in town. It met with a gratifying reception on Monday evening.

Will Bland.

At the Hippodrome, Lewisham, this week Will Bland and his magical maids are making a brief visit to town. This clever showman offers a number of novel and interesting items that were heartily received on Monday.

Dippy Diers.

After a long absence in the provinces, the comedy act of Dippy Diers, assisted by Flo Bennett, proved one of the outstanding features of the programme at Finsbury Park on Monday night.

Miss Margaret Halstan.

Miss Margaret Halstan brings "The Greatest Invention of All" to the London Coliseum on the 18th inst. She will be supported by Garry Marsh.

"Minstrels of 1923."

The "Minstrels of 1922," who will become the "Minstrels of 1923," appear at the Manchester Hippodrome on Dec. 26.

The Babes at Ardwick Empire.

"Babes in the Wood" will be the Christmas attraction at the Ardwick Empire. The two principal ladies will be Elsie Denham (Robin Hood) and Emily Shepherd (Maid Marian). Dorothy and Betty René will be the two boys.

Sam Barton.

Sam Barton, who recently came back from Australia, was a great success in the Antipodes. "After leaving London," he said to an "Era" representative, "we stopped at Gibraltar, Toulon, Port Said, Suez, Colombo, and I returned from Australia across the Pacific—South Sea Islands, New Zealand, Hawaiian Islands, Canada, and New York, and back to the Alhambra." Sam has an idea for a brand new act, and he hopes to present it before very long. "I am throwing off my bicycle for furniture," he added.

Daisy Taylor.

Concluding a season on the L.T.V. Circuit last week, Daisy Taylor will shortly be seen in a new production for which a strong cast has been engaged.

Frank Fay.

The new act of Frank Fay and the little lady from Dixie has proved exceedingly popular around the Stoll Tour. Although Frank and his partner played the Coliseum the other week, we hear he has been re-booked to appear at this house for Christmas week.

Dan Rayner and Roy Jefferies.

Roy Jefferies, of Dan Rayner and Roy Jefferies, writes that they have arrived back in Africa after a very good season in Australia, and will be sailing for England in a few weeks. They send their regards to all friends this side.

Marie Brett.

Marie Brett returns to Hull this Christmas to play "Aladdin" at the Grand. She will be assured of a hearty welcome from her numerous admirers, who have such pleasing memories of her "Cinders" the year before last.

Hy. Lloyd-Parker, the "laugh-raiser and mirth-producer," is back in town again, and is in good form at the South London this week. Next week he goes to the Tottenham Palace. A writer of comedy chorus and patter songs, several of his numbers will be heard in pantomime this season.

BILLIARD TOURNAMENT.

For the Marie Lloyd Wing at Brinsworth.

Tickets are selling rapidly for the Billiard and Snooker-Pool Tournament to be held at Thurston's Grand Hall on Sunday next. Everybody that is anybody in the profession (artists, managers and agents alike) will be there. Mr. Frank Allen has announced his intention of turning up to see the match between Mr. Charles Gulliver and Mr. R. H. Gillespie, and those who wish to take the few tickets remaining had better hurry up and communicate with Mr. Dave Carter ere it is too late.

A Fair Prize Distributor.

The tickets are £1 and 10s. each. Refreshments are included free. A number of ladies have taken tickets, and Miss Clarice Mayne has promised to present the prizes.

The Trophies.

The trophies include a silver cup, provided by the Vaudeville Golfing Society (Billiard Handicap), and a silver cup presented by Mr. Sidney Bernstein (proprietor of the Edmonton Empire) for the Snooker Handicap.

A Good Cause.

As stated last week, the proceeds will be devoted towards the building of a new wing at Brinsworth, in memory of the late Miss Marie Lloyd. A number of the relatives of the great comedienne are to be present, including Miss Daisy Wood, Miss Alice Lloyd, and Miss Rosie Lloyd.

Handicaps.

The professional champions in the tournament — namely, Messrs. Tom Newman, Willie Smith, Melbourne Inman, and Claude Falkiner—start, of course, from scratch, and the handicap allotted to the variety artists for the Billiard and Snooker Competition respectively are:—Sam Mayo, 55 and 21; George Robey, 75 and 60; Charles Austin, 75 and 60; and Tom Webster, 75 and 60.

The Officers.

The M.C. will be Mr. Moss Deyong; the referee and handicapper, Mr. George Reid ("Sporting Life"); and the marker, Mr. Tom Case. Proceedings will start at 7 p.m. prompt.

THE JOE ELVIN TRIBUTE.

Excellent Progress.

Since our last issue excellent progress has been made with the Joe Elvin Tribute Fund. Additional to those we printed last week, following is the list of contributions to date:—

Fred Kitchen	£50	0	0
Wilkie Bard	25	0	0
William Brown	20	0	0
George French	10	10	0
Mrs. Fred Kitchen	10	0	0
Hetty King	10	0	0
Talbot O'Farrell	5	5	0
Alf. Cruikshanks	5	5	0
Fred Griffiths	5	0	0
Mike S. Whallen	2	2	0
Harry Marlow	2	2	0
C. Douglas Stuart	2	2	0
Harry Blake	2	2	0
Fred Kitchen, Junr.	2	0	0
Con Clarke	2	0	0
Marie Blanche	2	0	0
Harry Bedford	1	10	0
Harry Taft	1	1	0
Sohan and Dorothy	1	0	0
Billy Bennett	1	0	0
Per Harry Claff.			
Bros. Egbert	10	10	0
Bert Feldman	5	5	0
Chas. Warren	5	5	0
Harry Claff	3	3	0
Mary Ann Clarke	1	1	
Alhambra, Paris, per J. Brooke, HENSCHEL'S AGENCY.	500	frs.	
Per Meyer Goodman.			
W. R. Taylor	£5	5	0
Geo. Yates	5	0	0
A. A. Marks	5	0	0
Marriott Edgar	2	2	0
S. Cooper	2	0	0
Dick Crawford	1	1	0
Barney Bean	1	1	0
Mrs. D. Bray	1	1	0
Edward Isaacs	1	1	0
Bert Southwood	1	1	0
W. Bennett	1	1	0
W. Van Allen	1	1	0
Jack Williams	1	1	0
Charlie Kasrac	1	1	0
W. Herdman	1	1	0
Nat Day	1	1	0
Peter Phillips	1	1	0
Dick Henderson (second)	1	0	0
W. Beresford	1	0	0
G. Blanchard	1	0	0
G. Camp	1	0	0
H. Monk	1	0	0
Howard Rogers	1	0	0
Gordon Bostock	1	0	0
Eric Barker	1	0	0
Harry Green	1	0	0
H. Lake	1	0	0

Additional subscriptions, received through Mr. Goodman, from E. Allen, N. Osborne, L. Mullaney, W. Rolls, M. Rolls, A. Prior, Sam Barton, G. Charlton, Gwyn Williams, Ted Rudd, Harry Goodson, Anon., Dan Barnard, Calland and Cooper, J. Delino, Martin and Castle, Frank Hector, J. Chamberlain, Anon., Alf. Wright, Reg. Astley, John Harcourt, Harry Claff, Anon., G. H. Carlisle, M.A.C., R. C. Lyne, and Pat Williamson.

Subscriptions should be sent to the Joint Hon. Secretaries, "Joe Elvin Tribute" Fund, 18, Charing Cross-road, London, W.C.

Tex McLeod.

Tex McLeod, who spins ropes and yarns to the great delight of Alhambra audiences this week, told an "Era" representative that he had received an invitation to go back to the States to join Keith's Circuit next year and in 1924. "I left America in June, 1919," he said, "and the country went 'dry' in July the same year. It may be if I went back next August that the country would go 'wet' in September. Therefore I should want a good salary if I returned. I think it was quite right for the U.S. to scrap her ships, because she has nothing to run them on." Tex is starring with the Midnight Follies for some time. His uncle is an attorney and counsellor-at-law in the States.

Frank Benson.

We are sorry to hear that Frank Benson has been on the sick list. He is now making good progress towards recovery, and will resume at the Empire, Liverpool, on Boxing Day.

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THE ROYAL PERFORMANCE.

BRILLIANT GATHERING AT THE HIPPODROME.

There were two very satisfactory features about the Royal Command performance at the London Hippodrome on Tuesday night. One was that the Variety Artists' Benevolent Fund was increased by £1,500 as a result of the performance; and the other was the capital all-round programme given by the artists chosen to appear before the Royal party.

The affair was a triumph for the organisers, who are to be congratulated on planning and carrying through a most successful evening.

The Hippodrome, packed to capacity, was looking at its best. There was a real gala atmosphere about the place, and the audience had evidently come to enjoy themselves. That they succeeded in doing so was evidenced by the roars of applause at the close of every turn. Everybody took a "curtain." Not a single show fell flat.

The Royal party, which included the King and Queen, the Queen of Norway, the Princess Royal, Princess Victoria, Princess Maud, and Prince George, arrived at the Little Newport-street entrance, and were cheered by a large crowd as they entered the building. They were received by Mr. R. H. Gillespie, managing director of Moss Empires, Mr. Julian Wylie, and Mr. Harry Marlowe, organising secretary of the V.A.F. Fund. Their Majesties entered the theatre amid a scene of great enthusiasm. The audience rose to their feet and sang the National Anthem, and a spirit of hearty welcome rang through the well-known words. The Royal party occupied five boxes, which were decorated with blush roses.

The Flemings opened the programme with their artistic creations in alabaster. It was a quiet and refined opening, and this artistic show had an enthusiastic curtain. Then came some rich Scottish comedy, of which Will Fyffe was the purveyor. Will did his clever study of a braw Scottish farmer, of advanced years, and a shrewd outlook. It was a smart little character cameo, with just the right touch of broad caricature. Kharum, the Persian pianist followed, and his music was much appreciated.

Du Calion, the loquacious laddie on the tottering ladder, was one of the hits of a programme of hits. His patter is as smart as his work on the ladder. In fact, Du Calion could dispense with either his patter or his ladder, for each is a complete entertainment in itself.

Those great favourites, clever Lorna and Toots Pounds, gave a heartily-applauded performance, which included an imitation of Mrs. Patrick Campbell in "Bella Donna," by Miss Lorna. Their show was followed by P. T. Selbit's illusion, "Sawing Through a Woman," which puzzled everybody. The folk songs of Muriel, George, and Ernest Butcher were one of the big successes of the programme. They evoked roars of enthusiasm with such quaint old-time melodies as "I Married a Wife," "The Top of the Hill," and a jolly Yorkshire dialect song. The picture side of the programme was provided by Tom Webster's animated cartoon of the famous "Tishy." The audience called for Tom at the close, and he appeared before the curtain.

Arthur Prince and "Jim" went through their Egyptian scene, which, incidentally, is remarkably well staged. Perhaps Mr. Prince's most wonderful touch, in a wonderful show, is that in which he makes "Jim" talk while he himself is drinking. It takes a master ventriloquist to do a thing like that.

Harry Weldon gave his popular boxing sketch, which gives him scope for all the funniosities of his broad sense of humour. The Trix Sisters gave selections from their repertoire, and were received with much enthusiasm. The capital programme was wound up by the Mirthful Jovers, who combine clever acrobating with excellent foolery and burlesque.

At the close the audience rose to their feet, faced the Royal box, and sang the National Anthem once again. It was an impressive scene. After the singing there were three cheers for the King, and three more for the Queen. They were given with great gusto.

Fred Duprez.

At the Stratford Empire, next week, Fred Duprez will conclude with "King Solomon, Junr.," which he has been playing for the past six months around the Moss' Tour and other houses. Fred has had offers for other shows in town, but nothing definite has been arranged, so he may revert to his single act for awhile.

Margaret and Hilda Graham.

Recently returning from their musical studies on the Continent, Margaret and Hilda Graham, violinist and pianist, will shortly be seen on the halls, when they will submit a varied programme, which they describe as "Musical Moments." Margaret—who will be making her début on the halls—is a pupil of Isolde Menges and Zacharewitsch, and has met with much success in the concert world. Hilda, who is a pupil of Herbert Lake, A.R.A.M., was for many years accompanist to the late Mary Law.

Howard Rogers.

One of the chief laughter makers at the Metropolitan last week was Howard Rogers. He is at Bolton this week, and will be at the Alhambra in January.

Len Kilroy's Busy Time.

Len Kilroy is having a busy week, as in addition to appearing at Ipswich he is rehearsing every day at the Brixton Theatre for panto.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank the Eccentric Club for their donation of £5 5s. and the following, per Miss Lottie Albert: Brilliant Signs, £5 5s.; Brothers Egbert and A. E. Hunt, £2 2s. each; Sir John Martin Harvey and Laurence Wright, Esq., £1 1s. each; per Miss M'Lita Dolores, Miss Pick, £1 1s., and Miss Pick's brothers, 10s.; also a collection of £16 10s., from Middlesbrough; Miss Margaret Radcliffe for collecting £1 10s. 6d. from the following: Arnaut Brothers and Hilda Denton, 5s. each; Herschel Henlere, 3s. 6d.; Egypsie Camp Company, 3s.; Scott Gibson and friend, 5s.; Sam Barton, James Weaver, and "Aberdeen," 2s. 6d. each; Sisters Natley, 1s.

Mrs. Willie Rolls and Miss Josie White, as Committee members, are thanked for their subscription of £1 1s. each.

Miss M'Lita Dolores and Miss Ella Retford have unanimously been elected and consented to stand as Vice-Presidents of the Guild for the ensuing year. Mrs. Charles Coburn is now Organising Secretary.

Jack Shires.

At Camberwell last week Jack Shires concluded his London season. He is now rehearsing for panto. at the Alexandra, Birmingham, where he plays principal comedian in "Bo-Peep."

George Bolton.

With piano and voices, George Bolton did very good at Shoreditch last week, and will open again on the Stoll tour on the 18th. In February George goes to Maskelyne's for his season, and in April sails for South Africa.

Hinsle.

The novelty comedy illusionist Hinsle, whose act is one of the best of its kind, finished his town engagements at Clapham last week. He opens his provincial season at the Argyle, Birkenhead, this week.

Flora and Alberta.

Flora and Alberta, who are scoring a success at the Victoria Palace this week in their novelty acrobatic contortion act, have been engaged by Andrew Melville, Esq., for his panto. at the Grand Theatre, Brighton.

M.H.A.R.A.

The 1,272nd meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, when the following members were present: Messrs. Harry Claff (Chairman of the Committee), who presided, Monte Bayly (Hon. Treasurer), Chas. Kasrac, Alf Herald, Fred Woelihaf, Harry Blake (V.-P.), Harry Marlow (Hon. Trustee), W. H. Atlas, Will Titman, Harry Mason (Vice-Chairman of Committee) and C. Douglas Stuart (Secretary).

Mr. Monte Bayly stated that the Sub-committee appointed to consider the reconstruction of the constitution of the Association has passed the following resolution: "That a general meeting be called to consider the advisability of the constitution being altered to a management committee of 16, and, if approved, to alter the rules accordingly and submit same to another general meeting." This resolution was put to the meeting, and carried unanimously. It was decided to hold the general meeting on Wednesday, Jan. 10.

The late Marie Lloyd's furniture and effects will be offered for sale on Tuesday by Messrs. Alaway and partners, 10, Upper Woburn-place, W.C. In addition to household effects are many curios collected during her tours abroad, and a wonderful collection of plate and silver.

LONDON VARIETY THEATRES.

THE COLISEUM.

Miss Ethel Levey, who remains in the bill this week, has one excellent number which reveals her talent more than anything she has done. It is the one which gives her opportunities for burlesquing other types of performers, and she can do this sort of thing so supremely well that it is almost a waste of time for her to sing such ordinary sentimental numbers as "All By Myself." Everything she does, of course, goes like hot cakes, but burlesque is her forte.

Mr. Seymour Hicks is another great artist who knows how to fill a stage and capture an audience from the moment he steps on. In "Waiting for a Lady," which is the second act of the delightful French play, "Sleeping Partners," he keeps the house interested and amused the whole time. And all he is doing is just—waiting for a lady. Nobody can "wait" so well as Seymour Hicks, and every movement and intonation are a joy to the eye and ear. Miss Barbara Hoffe does the little she has to do as the lady with great charm.

Cornalla and Eddie are funnier than ever, and kept the house roaring with laughter. It is a first-class knockabout turn, that seems to improve on every fresh visit. Equally successful was Mr. Arthur Prince, who appeared, of course, with Jim, who, in the present case, is an insubordinate seaman. There is no need to extol Mr. Prince's extraordinary ventriloquial powers, for they are too well-known. His wit in this scena is delightfully fresh and up-to-date.

Another popular newcomer was Kharum, the Persian pianist, who plays with wonderful skill and a good deal of feeling. His one-armed execution is amazing in its dexterity, and has to be heard and seen to be believed. He had a great reception.

Mr. Syd Moorhouse has a capital baritone which he knows how to use, and, appearing as a sort of happy-go-lucky tramp, he sang two or three numbers, including "Old Pal of Mine" and "Come to the Fair" to the evident delight of the audience. Mr. Leonard L. Fisher and Miss Sylvia Lea are a pair of very good dancers, and their last waltz item was a veritable whirlwind of graceful movement. The Ingemanns, Danish musical clowns, among other achievements, perform very harmoniously upon ordinary common-or-garden handsaws, and the bill is completed by the Three Arizonas, a trio of exceedingly clever jugglers.

THE ALHAMBRA.

The popular Trix Sisters made their re-appearance in town at the Alhambra on Monday, when they were accorded the heartiest of receptions for their many selections. These included some old friends from "A to Z," such as "We Never Worry," "There'll Come a Time," and "London Town." No one can get quite as much out of a ragtime number as they, with their easy and unaffected methods, and they were repeatedly recalled.

A big hit was also made by Tex McLeod, who spins ropes and "yarns." The latter are very humorous, and his dry way of telling them adds greatly to the laughter they create. He does many wonderful things in the rope-spinning line, and altogether his act is a very clever and enjoyable one. Sam Barton, who nearly rides a bicycle, goes through his amusing antics to the usual accompaniment of hearty laughter, and his act remains one of the drollest and cleverest of its kind on the halls. An eccentric with some funny jokes and business is Charles Falla, the "shrinkable comedian," who was responsible for much merriment. Edgar Curtis, the Liliputian Wonder, is responsible for a smartly worked and popular act, his three numbers, notably his Irish comedian impersonation, being exceedingly well done; and Daisy Griff is a versatile and attractive comedienne and dancer.

Frederick Culpitt, the magical comedian, is very neat and quick in all his tricks, and his funny patter adds considerably to the attractiveness of a really clever act; and the performance of the Savoy Havana Band, those popular exponents of syncopated music, and the vocalism of the Royal Southern Singers found much favour.

HOLBORN EMPIRE.

Captain Bruce Bairnsfather tops the bill here this week. His "talk" is very amusing as he describes how "Old Bill" originated, and his lantern slides and sketches add additional interest to a very attractive act. Fredson and Regan open the bill in song, story, whistling, and dance fantasies; they are a lady and gentleman partner, and their exhibition dancing proved very popular. Dave Lee's original comedy song, "I've Got to Get a Teapot," and patter is a capital turn. James Stewart, the original tramp entertainer at the piano, presents a clever show. His pianoforte playing is excellent, his impression of a church organ rendering of "The Rosary" particularly so, and his patter is always amusing and up to date. Zetta Mor'e versatile vocal scena and character studies include an Italian number, an Eastern song, and a male impersonation. Her dancing after the last number is quite a feature of her act.

Fred Lake and Tom Barrasford, in vivacious vocalism, certainly live up to the title of their act, for they are vivacity personified, and they have plenty of work to do in the seemingly endless numbers of verses in "Farmer Giles." "Amusing the Baby Boy" is another good number of theirs. George D'Albert gets every ounce of fun out of his breezy topicalities; his "In Trafalgar-square" is a great number. Arthur Jacobson sings, dances, and plays the violin excellently. One does not know which to praise most, but when he does all three together he simply brings down the house.

Gertie Gitana is deputised for by Ruth Astor. Miss Astor's impressiona and character studies, including José Collins in "Cigarette," "My Old Dutch," "Maidie Scott," and as an Italian peasant woman on trial for murder are very clever, and gained her loud applause. She is a dramatic actress of merit. Another deputy turn—this time for Johnson Clark—was the Gresham Singers, whose harmony was much to the liking of "Holborn-ites." These four talented vocalists had an enthusiastic reception.

VICTORIA PALACE.

A seasonable spirit is manifest in the current programme at the Victoria Palace, for Mr. Bransby Williams is making his sketch of "Scrooge," from Dickens' "Christmas Carol," the chief item of his act, and is getting loud applause for his clever impersonation. Dickens is also called upon for his second number, that of Sergeant Buzfuz, in the trial scene from "The Pickwick Papers."

The programme throughout is rich in comic material. Coram, of whom much is expected in that way, quite fulfils anticipations, and the sallies of his dummy, Jerry, arouse peal upon peal of laughter, not one of the witticisms which the private addresses to his commanding officer in front of the barrack yard being missed. Jerry's subsequent appearance as a Lifeguardsman, strutting across the stage, has every appearance of realism, and is correctly equipped from helmet to spurs. Coram's act is smarter than ever, and entertaining beyond measure. Equally exhilarating are the sketches from life given by Ben Osborne and Nellie Perryer, who both possess the gift of humour in an unusual degree. "Seeing the Pictures" is almost a classic of comedy, and gets more funny by repetition, and the piquant duologue of a Cockney girl and a Welsh youth at a music hall is a droll contrast with the lady and gentleman in the stalls.

A plentiful source of amusement, as well as amazement, is supplied by Marcelle and his sea lion. The animal is rightly called a comedian, and his antics, so far removed from those of any other amphibian, keep the audience in the happiest frame of mind. Comedians and cross-talkers on one-wheel bicycles are rare enough, and consequently Nicol and Martin, although coming last, are able to keep the people in their seats till the end, the comic thrills of one of the duo while mounting a pair of steps, and the funny foxtrot on wheels, also contributing to this desirable result. Miss Emilie Hayes wins much appreciation for her charmingly sung ballads, "Down the Forest" and "Spring's Awakening," and Rose Cambry, comedienne, and Flora and Alberta, in "Twists and Twirls," are also in the bill.

"SPANGLES."

At the Palladium.

"Spangles," which was presented at the Palladium on Monday, can boast a lot of holiday fun and plenty of merry nonsense, clever artists whose high spirits are infectious, and some very pretty effects. It begins with a bang and ends with a bigger bang, for in the last number of all the audience join with the players in a terrific banging of tambourines distributed all over the house.

The chief comedian is Freddie Forbes, already well known to Palladium patrons. Freddie has original, spontaneous humour and an ingratiatingly friendly manner. He did some excellent work in a scene with a telephone box, and there are good possibilities in another that follows it, with Freddie mixing the telephone numbers at the Exchange, where he is in temporary command, making rude remarks to the long-suffering callers, whose heads are seen through holes cut in the curtain. The funniest scene of all is one that requires considerable pluck as well as ability on the part of Freddie Forbes and Isabelle Dillon, a comedienne gifted with a delightful sense of humour that she uses with skill. The scene begins with the entrance of the gentleman through the window into an actress's flat, mistaking it for his own, and, after much comic misunderstanding, it ends with both immersed in an enormous bath full of water. They take their call absolutely soaked to the skin, and subsequently both appear wrapped in bath towels. The same artists are excellently funny as two naughty children in a toy shop smashing up the toys while mother flirts with the shopman.

Another charming little person in "Spangles" is Elaine Rosslyn, the possessor of a good voice, a merry eye, and an attractive personality, who should be given more to do. Clifford Barclay, a singer and actor of the Fred Allandale type, does what he has to do with commendable ease and assurance, but should also be supplied with a good sentimental ballad. For dancers there are Mlle. Albion, youthful and dainty, well partnered by Rolle, a gentleman who leaps and twirls with great agility. The two were at their best as a Christmas doll and a toy officer. Miss Josie Howard and Miss Norah Dwyer put in good work, and the well-trained chorus is both useful and ornamental.

FINSBURY PARK EMPIRE.

Nellie Wallace tops the bill here this week, and her rich comedy gifts are fully exploited in a burlesque naval song, "Heave Ho!" in which the popular comedienne cuts as droll a figure as could be imagined, and, true to her claim, causes the house to "rock" with laughter. Miss Wallace is no less successful in another item, of which it would be difficult to find a title. A vociferous recall resulted. Winston's Water Lions, augmented by a couple of beautiful diving girls, submitted a turn of amazing cleverness, the animals being almost human in their intelligence; and Dippy Diers, assisted by Flo Bennett, are a couple of "funniosities" who "get over" with excellent effect.

Frank Fay, with a feminine "accomplice," both made-up with burnt cork, sing and patter to the delight of the audience. Jean Dorane and Sydney Wood receive an ovation for a novelty dance, "The Last Call," a fire brigade number, in which the lady emulates a prancing and excited horse whipped up by his almost equally excited driver—a fine, animated act, which brought down the house. Hope Charteris and Eve Dickson, in characteristic songs at the piano, in which "Dumb" and "Bells of Twilight" are prominent, received a deserved recall for an act that, both in rendering and dressing, is the last word in artistry and grace; and The Mirthful Jovers, in a bustling acrobatic comedy act, brought a good night's entertainment to a close.

WOOD GREEN EMPIRE.

Patrons of the Wood Green Empire specially interested in the announcement that Thea Productions would present the "new intriguement," "Better and Better," at that house as the special attraction for the present week, must have found their best expectations realised. Mr. Frederick Bentley is one of the authors of "Better and Better," his name following that of Mr. Harold Simpson, the other collaborators being Weston and Lee. The "intriguement" was found to include the "formal introduction" of the company, the Casino Girls, Gordon James, Betty Green, Madge Hamilton, Billy Rutherford, Alma Vane, Vincent Lawson, Elsie Bower, and Mr. Frederick Bentley. Then followed in quick succession a series of effective scenes, each really comprising a little play, and there were also specialities. The first of the "playlets," if so they may be termed, "Whose Husband Are You?" provided Mr. Frederick Bentley with a fine opportunity for illustrating his special class of humour as Lancelot Doubleday, a young solicitor, who appears to have a greater liking for nights out than for days in the office. Mr. Vincent Lawson proved himself really an excellent actor as Newson, the clerk; much fun was provided by Mr. J. Morris Harper as Josiah Jones, and Mr. Billy Rutherford as Weatherby Jones. Miss Mabel Lambeth as Amelia Jones and Miss Elsie Bower as Guinevere Jones were also contributors to the general merriment.

In "His Little Sunbeam" Mr. Bentley was simply great as a suitor. Miss Mabel Lambeth was the "Sunbeam," playing the part remarkably well, and Mr. Vincent Lawson was the stern father, Mr. Poppleton.

In a song scena, "Hans," in which Elsie Bower, Billy Rutherford, "and some Dutch folk" appeared, the stage effects were excellent, and then there was some clever dancing.

LEWISHAM HIPPODROME.

At this popular South London house, where one is always sure of a good evening's entertainment, after an excellently rendered opening selection by the orchestra, under the able bâton of Mr. Harold E. Harris, the Merediths, in their unique comedy painting act, opened proceedings on Monday evening. Meredith can sing as well as paint, and gave us a ditty, "Dear Old Dad," while painting. George Lee followed, with a song called "Jealousy"; his broken down swell was a capital character study. Southwood and Pink Lady were at their best, and, to a pretty setting, told all about how the men propose, which, with their other items, earned a "call." Alexandre gave some extraordinary bird mimicry, and Carda and Noel followed with their inimitable act.

Victor Andre, who dances without a rest from his entry, went through all his agile evolutions, from an Irish jig to a sailor's hornpipe, and was called before the curtain. Mike Whallen seems to be on intimate terms with his audience as soon as he makes his welcome appearance, and his funny stories are accompanied by ripples of laughter that testify to the appreciation his effects secure. His extempore song, the members of the audience and their mannerisms being made use of to serve as subjects of his verse, evoked roars of laughter and had a double encore.

In a pretty dress of heliotrope and silver, with canary-coloured plumes, Esta Stella caught everybody's fancy, and for her second number gave an impression of Mme. Delysia in one of her famous character studies, and another of one of the Duncan Sisters, in her puzzle song, "Round at the Sides and High in the Middle." Daly and Healy sang and danced their way into the favour of all, and Will Bland, who brought proceedings to a close, mystified everybody, for, with the assistance of his Magical Maids, he caused pigeons and ducks to appear and disappear at his command. The disappearing lady trick he performs to perfection.

Chas. Brooks.

When "The Smith Family" goes on tour, Charles Brooks, whose dancing is one of the features of the show at the Empire, will take up the part of the Prince, which is at present being played by Billy Caryll. Charles was in "Mayfair and Montmartre" at the Oxford, and "Pins and Needles" at the Gaiety, and has also produced many revues.

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"SPANGLES,"
Featuring—ISABELLE DILLON and FREDDIE FORBES.

6.10 HOLBORN EMPIRE. 9.0
Hayman and York present
SCOTT & WHALEY
in
"COME ON, STEVE!"
BOXING DAY, DEC. 26th.
Matinees only at 2.30.
"WHERE THE RAINBOW ENDS."

6.30 KILBURN EMPIRE. 9.0
RATOUCHEFF'S SEVEN RUSSIAN LILLIPUTIANS.
SAM MAYO.
JOHNSON CLARK.
JOCK MILLS.
SHIRLEY WHYTE.
FREDSON & REJAN.
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WEE GEORGIE HARRIS.
LES NICOLETAS.
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6.15 LEWISHAM HIPPO. 8.40
Albert de Courville's Enterprises, Ltd., Present
"SMOKE RINGS,"
A New Revue in 18 Scenes.
Featuring
SYD. HOWARD.
NAN C. HEARNE.
ARTHUR RISCOE.
ENNIS PARKES.

6.30 CAMBERWELL PL. 9.0
Fred. Karno Presents
The Revue—"OH! YES,"
Featuring
JACKSON OWEN.

6.30 GRAND, Clapham J. 9.0
Joe Morrison Presents
The Revue—"ZIG-ZAG,"
From The London Hippodrome.

6.30 HAMMERSMITH PL. 9.0
Espinosa Presents
The Revue—"O LADY O!"
In 10 Gorgeous Scenes, Featuring
EVE KELLAND.
HARRY BURNS.
JIMMY CLARK.
TOM HEATHFIELD.

6.20 ILFORD HIPPO. 8.40
The New Revue
"BUNKERED."
A Show with a Punch, in Seven Holes.
Featuring
SYD KIRBY.

6.30 SHOREDITCH OLY. 9.0
Ventom Swift Presents
The Grand Christmas Pantomime,
"THE BABES IN THE WOOD."

6.15 CROYDON EMPIRE. 8.30
The W. & P. Productions Present
"ALL PUT,"
A New Musical Mix-up.
Featuring
WEBB & PAGE.
IVY PROUDFOOT.

6.30 ISLINGTON EMPIRE. 9.0
Arthur Bradford Presents
The Comedy Revue
"DON'T BLUSH."
DAN HARLOW.
FRED CURRAN.

6.30 POPLAR HIPPO. 9.0
The African Productions Present
The Grand Christmas Pantomime,
"THE SLEEPING BEAUTY."

6.30 WOOLWICH HIP. 8.45
Walter Saltoun and
Aimee Grattan-Clyndes' Company
In the Sensational Drama,
"SEVEN NIGHTS IN LONDON."

6.30 PUTNEY HIPPO. 9.0
Grand Christmas Pantomime,
"OLD KING COLE."

6.30 WILLESDEN HIP. 8.45
Chas. Levey's Revue
"RIPPLES."
MAYNE & SHERIDAN
SCOTT GIBSON.

6.30 COLLINS'S. 9.0
C. Vernon Proctor's Repertoire Co. in
"EAST LYNNE."

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FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—X.

By JOHN P. HARRINGTON.

Twenty years ago a popular meeting-place for professionals was the "Tankard," in the Kennington Road, then presided over by a genial Somerset man, affectionately known to his customers as "Johnnie German."

In the "saloon," a very comfortable room, with easy-chairs and lounges *ad lib*, to say nothing of tables to stand the glasses on, I have seen the cream of the profession foregather to quaff their favourite beverages and fight their stage battles over again.

A Champagne Sand Dance.

Many were the humours of the Tankard "Saloon."

I recall one occasion when it was Johnnie German's birthday that Arthur West slipped behind the bar, in the temporary absence of the regular attendant, and supplied all and sundry in the "Saloon" with drinks—"some" drinks, too!

When presently the redoubtable Johnnie himself appeared on the scene, puffing and indignant, to demand an explanation, West coolly told him that they were all drinking the "guv'nor's" good health on his birthday, and sincerely hoped he would live to see many more as eminently satisfactory!

Johnnie, a good-natured soul, after letting off steam a bit, eventually laughed at the joke at his expense, but I shrewdly suspect that the barman who should have been "on guard" got a severe wigging after the professional health-drinkers had departed.

I remember a merry quartette of convivial souls, George Beauchamp, Fred Harvey, Arthur Tinsley and Harry Villiers, turning up late one night very much "under the weather" and ripe for devilment. They had been to an "anniversary" at one of the halls, and having taken a considerable cargo of champagne aboard, insisted on opening several bottles of the same precious fluid for themselves and other occupants of the "Saloon."

An argument arose on the subject of sand dancing (a very popular stage-offering in those days), and Beauchamp said: "*I'll* show you how to sand dance. Got any sand, Johnnie?"

Johnnie, a tidy soul, not relishing the idea of having his nicely linoleumed "Saloon" floor desecrated by having sand showered upon it, promptly declared that he was right out of sand!

"Never mind," replied George Beauchamp, "clear a space, there! This'll do!"

Whereupon he picked up a full bottle of champagne which had just been opened and, sprinkling the contents all over the floor, solemnly proceeded to slip and slide all over the wet linoleum, imitating as well as he was able the approved motions of a professional sand dancer!

It was screamingly funny, of course, but, as a Scotch comedian present exclaimed, with tears in his eyes: "Ma conscience! What a waste!"

They were mad days and nights sometimes, but they were merry ones, too, a decade ago, my masters!

Jimmy Tate and I Collaborate.

Sixteen years ago Jas. W. Tate and I entered into a song-writing partnership, which continued for two or three years.

Jimmy, apart from his undoubted talent as a composer, was one of the smartest business men I have ever met, and his recent untimely passing has left a gap very hard to fill.

He was always far more painstaking than the majority of composers I have worked with, and he had an unerring knack of finding just the right kind of tune to take the ear of the populace. He knew the public taste to a "T."

Undoubtedly our cleverest joint song was "Customs of the Country," so long and successfully sung by Marie Lloyd; but, far and away our most remunerative one was "Rosie is Waiting," which sold considerably over 100,000 copies—not such a bad sale, considering that we published it ourselves.

The way this came about may be explained by the fact that, as we both felt that our songs were not sufficiently exploited by certain publishing houses (then, as now, obsessed by the prior claims of American numbers), we decided to join an unknown firm, the Monte Carlo Publishing Co., and push our own works.

I never knew a smarter "plugger" than Jimmy Tate. Nothing was a trouble to him, when he had a song to "place" with an artist, in those days. He would play and sing it by the hour, so that by the time the intending singer had left our offices, he (or she) knew the song "backwards," as the saying goes.

The first year of our connection with the Monte Carlo Publishing Co. we had no less than four big winners to the credit of the firm. The biggest of these was "I've Built a Bamboo Bungalow for You," by Tom Mellor and Alf. J. Lawrance. The others were "Remember Me to Mother, Dear," one of mine, with a melody by George Le Brunn; "My Tiny Firefly," by Ballard Macdonald and Donovan Meher; and the "Rosie is Waiting" number already referred to.

Not a bad record for a little unknown firm, in the first year of its existence as a popular publishing house?

I believe it was our example that encouraged Bennett Scott and Arthur Mills to start the Star Music Co.—a very successful venture on their part, too, let me add.

How Two "Stars" Started.

When I survey the dizzy height of eminence to which José Collins has attained in the musical comedy world, I may, perhaps, be forgiven if a little thrill of pride permeates my system, to think that mine (and Jimmy Tate's) songs were the first stepping-stone that led to this superb artist's present proud position.

José was, of course, Tate's step-daughter (her talented mother, Lottie Collins, had more than a little to do with the supreme success of the Monte Carlo Co.'s song, "Remember Me to Mother Dear").

Jimmy and I specially wrote a number for the young artist, entitled "My Cuban Maid," which was wonderfully successful; but her *pièce de résistance* was "Looking for the Lovelight in Your Eyes," which, when she sang it at the Oxford, during her engagement there, and turned a little searchlight on the darkened auditorium (a quite new device then and a smart suggestion of Jimmy's), was a sensational success.

I recall the Monday night that she sang it first at the Oxford, and both Bert Feldman and Bennett Scott (rival publishers then) asked me if I knew who published it.

With proudly-swelling breast I told them "The Monte Carlo Publishing Co."

Another great artist whose début on the music hall stage emanated from the Berners street offices, where our firm was situated, was Clarice Mayne.

Although she first started on the halls as a mimic (and a wonderfully clever mimic, too), Tate and I together wrote practically all the first original songs with which this gifted lady started out to win fame in the variety world.

Suddenly, as I stated in a previous article, Jimmy struck the really brilliant idea of their well known double act, and it "caught on" so strongly that engagements came in thick and fast for the talented twain. The result was that Jimmy eventually sold out his interest in the Monte Carlo Co., so that he could devote himself exclusively to his music-hall business. All the professional world knows how he afterwards heaped success on success as a musical comedy, revue and pantomime composer, producer, and proprietor.

Thus a promising publisher was lost and a successful artist and impresario was made.

I am, I believe, acknowledged to know something about the art of "song plugging"?

I have my earlier experiences with the Monte Carlo Publishing Co., in conjunction with clever Jas. W. Tate, to thank for my latter-day skill in this particular direction.

THE TERRIERS.

Ladies' Concert.

The Terriers held a very successful concert, on Sunday last, at the White Bear, Lisle Street, W.C., Terrier Charles Kasrac being in the chair. The following artists contributed to an excellent programme, arranged by Musical Director, Mr. Walter Norman: Miss Billy Bobbs ("I Ought to Do Well on the Pictures," "The Sunday School Teacher"), Miss Alice Craydon ("My Baby," coon song), Miss Gladys Smith ("I Passed By Your Window," "Joan of Arc, They are Calling You"), in response to an encore, a dance; Mrs. Kasrac ("Until," "Old County Down"), Mr. W. Schollock ("Come into the Garden, Maud," "The Slave"), Mr. W. Garner (a laughing song, "Risibility"), Mr. Eddie Fertrey ("Patter and Song," "Margarine"), Mr. Charles Clark ("The Scene Shifter," "Charge of the Light Brigade," by various reciters), Mr. Walter Norman ("The Longshoreman," and medley). A vote of thanks to the chairman concluded. Mr. Harry Sutch acted as accompanist.

"PURE AND SIMPLE."

At Boscombe.

George Shurley's new revue, "Pure and Simple," was successfully launched at Boscombe Hippodrome on Monday, the 4th inst. Harold Simpson, Morris Harvey, and Ivan Campbell are responsible for the book, and the tuneful melodies are contributed by Nat. P. Dane and Lez Comprey. Gillie Potter is the principal comedian, and right well he acquits himself as a manufacturer of laughs. But although there is no lack of comedy, the revue also achieves distinction by reason of its first-class musical items. Philip Becker, a tenor of real merit, was vociferously applauded, and Lowdini, equally good at the piano or violin, was recalled for his brilliant performance. Some 16 items make up this attractive entertainment, and prominent amongst them are several well-staged song scenas, in which Sheila May scores deserved success. "Evergreen Eve" is one of her best numbers. "Cute Little Love Nest" was another well-applauded item in which Sheila May and Sydney Keith figure. Malvina Daria and Philip Becker, in "Georgia" and "A Study in Black and White," also had a very cordial reception. The best comedy work is seen in "Old Bailey Syncopated," "A Put-up Job," and "Alright on the Night," and in these Gillie Porter, in his original style, and Teddy Bass provided fun in plenty.

This revue has many of the qualities that make for success in this class of entertainment, and the public were not slow to demonstrate their approval at the fall of the curtain.

AT THE HIPPODROME.

New-Comers to "Round in Fifty."

The current week sees the last performances in the metropolis of the Wylie-Tate revue that has been drawing all London to the Hippodrome, for the production is about to set out on an extended tour, opening next week at the Liverpool Olympia. London playgoers will welcome the brief opportunity afforded them of witnessing two notable recruits to the revue in Mr. Harry Weldon and Miss Hilda Glyder, who go with the company (in the parts originally played by Mr. George Robey and Miss Renee Reel), and who made their initial appearance in these rôles on Monday evening.

In succeeding Mr. George Robey, Mr. Harry Weldon has been set no mean task. The style of humour of these two comedians is entirely different. Wisely enough, Mr. Weldon makes no attempt slavishly to copy his predecessor, but relies wholly on his own droll methods, and a very engaging Harold he makes. When thoroughly worked up, his part will be made even funnier; at present he is seen at his best when he holds the stage alone. The prison cell scene and his number, "He's a Pro," were splendidly done and capital fun.

Miss Hilda Glyder has all the attributes that make for success in revue: versatility, a piquant personality, and a keen sense of characterisation. Altogether she seems perfectly at home in her new surroundings, and on Monday evening scored a decided success.

The rest of this merry entertainment calls for little comment at this stage, save that the charming vocal ballets, "My Lady Liqueur" (Tate) and "Tea Leaves" (Richard A. Whiting), stand out as items well above the usual revue standard.

NEW ACTS.

"CARDA AND NOEL."

A novel and entertaining act was produced for the first time at the Lewisham Hippodrome on Monday evening, and, judging by the hearty appreciation it received, bids fair to hold the boards for some time to come. An opening Italian song was very amusingly rendered, and the pair had the audience with them from the commencement. Carda has a voice of most extraordinary register, and, accompanied by an excellent orchestra, each number met with a favourable reception.

An excerpt from grand opera, the "Miserere" song rom "La Traviata," with an exceedingly funny bit of business cleverly introduced, delighted the audience. These smart entertainers were called again and again.

CHRISTMAS TRAVEL.

S.E. & C. RLY. ARRANGEMENTS.

Passengers wishing to enjoy a Christmas abroad will be interested to learn that the South-Eastern and Chatham Railway will issue cheap 15-day tickets to Paris and Brussels, whilst cheap long week-end tickets will be issued to Boulogne, Calais, Ostend, and Flushing; these latter tickets will obviate the need of pasports for British subjects. These facilities will enable all to visit the Continent and witness the celebration of Christmas in the Continental fashion. In order to provide for the ever-increasing traffic to Switzerland for the Winter Sports, extra trains will be run by the direct Calais-Laon route, so popular among all British travellers. Special arrangements are also being made for passengers to Riviera and Italian destinations.

All the Continental services will run as usual during the Christmas holidays, with the exception of the Folkestone-Flushing service, which will not run from Flushing on Sunday, December 24, or from Victoria on Cristmas Day.

Other facilities include Cheap Tickets between London, East Croydon, and Herne Hill to the seaside and principal inland towns in both directions, by any ordinary train leaving at 5 p.m. or after, on Fridays, December 22 and 29, and also Cheap Tickets on Saturdays, December 23 and 30, by any ordinary train between any two stations on the S.E. & C. R., and to nearly all stations in Great Britain. In both instances the tickets will be available for return by any ordinary train on the following Sunday (after 6 a.m.), Monday or Tuesday, and the fare will be a single fare and a third for the return journey.

On Sunday, December 24, and on Christmas and Boxing Days, Cheap Day Tickets, at single fare for return journey, will be issued from London and Suburban stations by all trains between 8 a.m. and 4 p.m. to numerous stations adjacent to the Kent and Surrey Hills, and also to stations in the outer suburban area, such as Bromley, Chislehurst, Hayes, Purley, &c. Cheap Day Tickets to London will also be issued on the same days from suburban stations, including Gravesend, Northfleet, and Greenhithe, by all trains available for return by any train on day of issue.

A programme of the Cheap Ticket arrangements can be obtained from any of the Company's stations, agencies, or from the Superintendent of the Line, S.E. & C. R., London Bridge, S.E.1.

Much sympathy goes out to Mr. Jan Hurst, the musical director of the Bath Pump Room, in the bereavement he has sustained in the death of his mother. Mrs. Hurst, senior, never recovered from a stroke she had a year ago.

NOTICE.

Open Invitation to Booking Managers, Committees, Heads of Departments, Proprietors, Managers, Agents, Etc., to View—

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 18, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 8 NOW DUE.

ALBANY WARD THEATRES, LTD.

Note.—Rehearsal at all theatres at 1 p.m., with the exception of Jubilee Hall, Weymouth, which is at 12 p.m.

FROME PALACE.—"Masks and Faces," Dec. 21, 22, and 23.

JERSEY ALHAMBRA. — Monica Gold, Fay and Foy.

SALISBURY PALACE.—"Eyes Down."

TROWBRIDGE PALACE.—"Masks and Faces," Dec. 18, 19, and 20.

WEYMOUTH JUBILEE HALL.—Chris. Charlton, Bert Lytton, Sylveno, Wedburns, Shogun and Ryder, Ted Huxter.

YEOVIL PALACE.—Lilian Fitzroy, Val Vett.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—J. E. Bleriot presents "The Old Woman Who Lived in a Shoe" pantomime company.

ASHTON-UNDER-LYNE PAVILION THEATRE. — Pictures and company as booked.

BURY HIPPODROME.—Wallace Selkirk's "Clans of Bonnie Scotland," J. Alexander's Ballad Singers, and company as booked.

ECCLES CROWN THEATRE.—William de Lacey presents "Mother Hubbard" pantomime company.

LIVERPOOL PAVILION THEATRE.—Andie Caine presents "Little Red Riding Hood" pantomime company.

MANCHESTER EMPRESS THEATRE.—Photo-play entertainment.

MANCHESTER, HULME HIPPODROME.—Messrs. Jazon and Montgomery present "Aladdin" pantomime company.

MANCHESTER JUNCTION THEATRE (rehearsal, 12.45).—Eight Palatine Singers, pictures, and company as booked.

MANCHESTER KING'S THEATRE.—L. Poole presents "Punch" revue company.

MANCHESTER METROPOLE THEATRE. — Walter Bishop presents "Dick Whittington" pantomime company.

MANCHESTER OSBORNE THEATRE.—Messrs. Jazon and Montgomery present "Jack and the Beanstalk" pantomime company.

MANCHESTER QUEEN'S PARK HIPPO.—Frank E. Franks presents "Take a Rest" revue company.

MORECAMBE WINTER GARDENS.—Photo-play entertainment.

PRESTON PALACE THEATRE.—Photo-play entertainment.

PRESTON ROYAL HIPPODROME (rehearsal, 11. Matinée, 2).—Messrs. Jazon and Montgomery present "Cinderella" pantomime company.

SALFORD ROYAL HIPPODROME.—The Brazilian Trio pictures, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Willie Lindsay.

HAMILTON HIPPODROME (rehearsal, 1).—W. W. Kelly presents "A Royal Divorce."

IPSWICH HIPPODROME (rehearsal, 11.30).—Frank Lawrence presents "My Pretty Maid."

IPSWICH LYCEUM THEATRE.—Grand Guignol plays.

NORWICH HIPPODROME (rehearsal,).—Haley's Revuette, The Enzers, Pompey Twins, Verme, Bros. Lloyd, Rosie Wylie, Ernest Krake and Co.

NORWICH THEATRE ROYAL.—"The Prude's Fall."

PAISLEY RINK PALACE (rehearsal, 12).—Four Barry Sisters, Lynn and Fisher.

PAISLEY THEATRE (rehearsal, 12).—Thos. E. Convery presents "Little Bo-Peep."

LONDON SYNDICATE HALLS.

(See page 31.)

LONDON THEATRES OF VARIETIES.

(See page 19.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12.)

BLACKBURN.—Southgate and Herrick, Triflo, The Huntings, Romeo and Rip, "Willie Comes Home," Bohemian Trio, Ivy and Jack.

BRADFORD.—The Morris Productions, "The Showman."

BURNLEY.—Company as booked.

CARLISLE.—Fred le Cren's "Sleeping Beauty."

HALIFAX.—Charles Rich's "Bubble and Squeak."

HUDDERSFIELD.—Four Laffittes, Mart and Pep, Jack Shields, Florence Yaymen, Slyvia, Ackerman and Wynne, Howard and Wyndham.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Company as booked.

WARRINGTON.—Flying Banvards, The Flemings, Len Sheldon, Boughton and Esden, Ackroyd and Hardy, Moss and Orrell, Lena Brown.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—J. W. Rickaby, Du Calion, Gwyneth Keys, Dorothy Darlington, Egypse Camp Co., Dudley Dale, Mooney and Holbein.

BIRMINGHAM GRAND (rehearsal, 1).—The Two Rascals, Sammy Shields, Yiddish Players, Dan Whitley, Herbert Cave, Four Williams, Frank Le Dent.

BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Fred Karno's "1922."

CARDIFF EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Aladdin."

EDINBURGH EMPIRE (rehearsal, 12).—Tom Edwards, The Chelsea Pensioners, Morris and Kuming, Three Nitos, Farley and Holt, Scott Sanders, Tom E. Hughes.

FINSBURY PARK EMPIRE (rehearsal, 1).—Bransby Williams, Percy Honri, Pierce and Roslyn, Albert and Rogers, Fyne and Hurley, Russell Carr, S. W. Wyndham.

GATESHEAD EMPIRE (rehearsal, 1).—"Three Bears."

GLASGOW ALHAMBRA (rehearsal, 11).—Wylie-Tate pantomime, "Queen of Hearts."

GLASGOW COLISEUM (rehearsal, 11).—The Florrie Forde pantomime, "Cinderella."

GLASGOW EMPIRE (rehearsal, 11).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Ernest Dottridge presents "Sammy in Society."

HULL PALACE (rehearsal, 1).—Messrs. George Foster's production, "League of Notions." Cast includes Doris Patston, Charles Heslop.

LEEDS EMPIRE (rehearsal, 1).—Kirkby and Hudson, Marcelle and Partner, Carr Lynn, Newhouse and Merrill, Barker and Tarling, Gilday and Fox, Stan Kavanagh.

LIVERPOOL EMPIRE (rehearsal, 1).—P. T. Selbit's "Elastic Lady," Tom Clare, Vernon Watson, Frank Fay, Two Opals, Joseph Cheetham, Willie Rolls.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate production, "Round in Fifty."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate pantomime "Cinderella."

MANCHESTER PALACE (rehearsal, 11).—George Sax presents "Going Home," Totino, Lohse and Sterling, Jack Rose.

NEWCASTLE EMPIRE (rehearsal, 1).—D. W. Griffith's "Way Down East," Vivian Foster, Andrea and Theo.

NEW CROSS EMPIRE (rehearsal, 1).—Arthur Prince, Franco Piper, Bandmaster Morris, Takio, The Auserculs, Ivyrose Sisters, Susie Marney.

NEWPORT EMPIRE (rehearsal, 1).—The Wylie-Tate production, "The Peep Show."

NOTTINGHAM EMPIRE (rehearsal, 1).—Kharum, Wilson Hallett, Dippy Diers and Flo Bennett, Misguette and Maxly, Lillian Barnes, Hanlon-Charles Troupe, J. H. Scotland

PRESTON EMPIRE (rehearsal, 11).—Maris and Stella's pantomime, "Peter Wilkins."

SALFORD PALACE THEATRE (rehearsal, 1).—D. W. Griffith's "Way Down East."

SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Jack and the Beanstalk."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Jephson and Du Barri, Ten Loonies, Zetta Mor, Christopher and Columbus, Howard Rogers, Alfredo, Jack Lane.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Harry Day's "Rockets."

STRATFORD EMPIRE (rehearsal, 1).—Fred Duprez and Co. in "King Solomon, Jun.," Ernest Hastings, Aldor Trio, Terry Wilson, Hilda Nelson

SUNDERLAND EMPIRE (rehearsal, 1).—George Foster's "All In One."

SWANSEA EMPIRE (rehearsal, 2).—May Henderson, O'Neil and Thayer, Rich and Calvin, Harry Taft, George's Trio, Lowdini, Theo Ward.

VICTORIA PALACE (rehearsal, 11.30).—Florence Smithson, Marie Dainton, Austin Rudd, Nora Blaney and Gwen Farrar, Arthur Ferris, Gaston Palmer, Les Jardys, Cissy Lupino.

STOLL TOUR.

(See page 31.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Up in Mabel's Room."

BRIGHTON HIPPODROME (rehearsal, 12).—"Sunshine and Laughter."

LEEDS HIPPODROME (rehearsal, 12).—"Robin Hood."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Shuffle Along."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Minstrels of 1922."

PARIS ALHAMBRA THEATRE.—Period commencing Dec. 15, 1922.—Douglas and Jones, The Act Beautiful, Riogoku Family, Marcel's Tigers and Kangaroos, Lordain Weynan and Co., Morue, Ristori and Partner, Billy O'Connor, Derra De Moroda, Anna and Louis, Five Carras, Frank and Somers, Napierkowska.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Garden of Allah."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Babes in the Wood."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Blue Birds."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Pure and Simple."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Dr. Bodie, J. F. Preston, Kitty Stewart, Cissy Shearer, Wee Lily Baines, Mlle. La Tesla, Winnie Russell.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12, Stanhope Theatre). — The Doreens, Randall and Gesta, Sisters Godfrey, Bobbie Wilmere, The Mystics, Edith Wright, Kingsley Hand Ball, Billy Barclay, Phil Haydocks, and pictures.

AYR PAVILION THEATRE (rehearsal, 1).—"Oh, Harry!"

BATH PALACE (rehearsal, 1).—George Pickett and Co., Carr and Hamil, Edith Faulkner, Mlle. Mimi, Frank Powell, Hetty Ruby.

COVENTRY HIPPODROME (rehearsal, 1).—Frank Laurance's "Patches."

DERBY HIPPODROME.—Wish Wynne, Harold Walden, Four Maxim Girls, R. W. Willey, Arthur Poud, Marie Ellersdie, Nan Foster.

EDMONTON EMPIRE (rehearsal, 12).—Karl F. Hooper presents "The Edge o' Beyond."

EXETER HIPPODROME. — Lole and Her, Billy Bennett, Yelson Trio, Boy Ronald, Bond Rowell, Doris Desmond.

GLASGOW PAVILION.—Fred Collins' pantomime, "Babes in the Wood."

KEIGHLEY HIPPODROME (rehearsal, 12).—The revue, "Crackers."

KINGSTON EMPIRE (rehearsal, 12.45). — Dalast Productions present "Dick Whittington."

LOUGHBOROUGH THEATRE ROYAL.—Vivian Peake and Co., Rue Lambert, Pitt and Charles, Charles Norton, Wright and Humber.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Puss in Boots."

PENGE EMPIRE (rehearsal, 12). — "There You Are, Then!"

READING PALACE THEATRE. — "Robinson Crusoe."

ROTHERHITHE HIPPODROME. — "Stop Your Nonsense."

SHOREDITCH, LONDON. — Frank Varney and Teddie Butt, The Martinis, Reg. Ewen, Calland and Hooper, Lottie Lennox, Duncan and Atkinson, Le Mounier, Fred Morris, The Leahs.

WALHAM GREEN GRANVILLE (rehearsal, 12).—E. B. Seener's revue, "A Trip to Paris."

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"PARKER'S BURGLARY."

Sketch, in Three Scenes, by Charles Austin; Produced at the Ardwick Empire, Manchester, on Monday, Dec. 11.

Parker ..... Mr. Charles Austin
Forbes ..... Mr. Frank Arlton
Guy Travers ..... Mr. Gus Sharland
Mrs. Parker / A Woman .. } Miss Blanche Maynard

As a medium for the exercise of his comedy gifts, Charles Austin's new sketch, "Parker's Burglary," written by himself, is not only an immediate success, but provides plenty of opportunities for further development.

Parker, ostensibly a "mug," is fleeced overnight at cards by Gus Travers for a sum of three hundred pounds, which he promises to pay at Travers's flat the following evening. Travers, pressed for a debt of this identical amount, is depending on the fulfilment of Parker's promise, but the latter fails to bring the money, and the episode naturally takes a comedy turn, which is in strong contrast to the "heavy villain" style of Travers, who can see no way out of his difficulty but to make Parker his accomplice in a projected burglary. Travers is by profession, in fact, a swell cracksman, and his man, Forbes, who shares appreciably in the comedy, is apparently trained to the same business. Parker enters into the project with interest when he hears what house is to be robbed, and there is method in the noisily comic way in which he assists at the burglary. But the house is roused by a touch of drama, for at a certain moment Parker blows a police whistle, and Travers attacks him with a knife—eventually, however, firing a revolver which stretches his whilom accomplice on the floor. Enter a distracted lady from upstairs—Mrs. Parker—for this is Parker's own house! Almost immediately comes a policeman, and Travers is arrested. Parker jumps to his feet; but Travers is nonchalant, for it is still comedy. The policeman turns out to be Forbes, disguised, and the pair get away together.

It is only necessary to imagine the personality and resourcefulness of Charles Austin to realise the burlesque fun with which he carries the action forward, while thrashing out the comic possibilities of the incidental situations. The episode of the despairing woman who excites his sympathy, while on his way with Travers to commit the burglary, provides one long laugh, and is typical of the spirit of the sketch, though merely a front-cloth filling; it also gives Miss Blanche Maynard a capital chance at the Woman, in comparison with her brief but effective appearance as Parker's wife. The other parts were capably filled by Gus Sharland and Frank Arlton.

We hear that Foster and Ninon are doing excellently in Africa. Their tour has been extended and they will not be back until the end of January. Albert and Ninon have been having a good time and are both very fit. They send their regards to all friends here.

HACKNEY EMPIRE.

Denise and Jan, melody makers, are doing big things here. Jan does wonders with his violin, and Denise with her concertina. However, they do not confine themselves to these instruments; they coax sweet strains from many others. A good show.

Marie Goodwin, in "The Night of the Bath," gives a very pretty scena, with some charming mimiery of child life. Jack Stocks, as the man of many maladies, cheers the audience up with his tales of woe. Frank A. Nolan and Louis Holt, vaudeville songsters, put in some good work as duettists, with some capital drollery thrown in. Charles Withers and company are here in "Withers' Opry," by Tom Barry. The Three Laurels and a Table, in their capital acrobatic act, also do well.

Neil McKay and Partner provide a feast of song, dance and cross-talk. The Scotch jazz, with saxophone, tambourine, and twinkling feet, is a novelty which gains great applause.

George Calver, voice controller, provides another excellent turn; he makes a wonderful girl, and his remarkably regulated falsetto voice in "Hullo" is something to ponder on, his quaint mannerisms, and, above all, the refinement of his parody is deserving of all praise. "Thinking of You" is perhaps his happiest effort.

THE GRANVILLE.

There is a capital bill at the Granville this week, in which Hayman and Franklin figure prominently. There new 1922 model sketch, "A Joy Ride," is very funny. There is a pleasant, natural way about all their work, and this little skit, which shows a motor smash and its sequel, is well suited to their talents. There was a big reception at the end for Joe and Mildred. Mr. Harry Leybourne, the Yorkshire entertainer, with his character impersonations (involving some quick change work) went well, whilst the Benedetti Brothers, the well-known Italian comedians and violinists, created much laughter during the course of their distinctly diverting and clever turn.

Haywood and Hay work with unflagging energy in a series of costume numbers, including a scena of the crinoline period and a vivacious hunting song. Both piano and violin playing seem to be second nature to Lowdini. His medley of well-known melodies proved very popular, and he had to give an encore. The Crystals, two daintily attired damsels, present a neat olla podrida of singing and dancing, whilst other contributions to the programme are Mr. Reg Ewen, the happy-go-lucky comedian, and Morvana, the Anglo-Roumanian pianist.

A partnership has just been arranged between Mr. Bobby Telford, the well-known concert party comedian and pianiste, and Mr. Bernard Gordon (late of Gordon and Firth). They will in future be known as Telford and Gordon (Two Boys and a Piano).

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FROCKS AND FANCIES.

New Notions in Collars—Fancy Dress, Elaborate and Simple—The Reign of Fuchsia Colourings—Fur Coats for Tiny Tots—Wool Lace hath Charms!—The Plaint of a Chilsome Mortal.

Really, the more the dressmakers put on below the waist, the more they seem to take off above! Yet is pneumonia on the increase? I don't believe it is! But I'm quite sure it ought to be, since, if we wear our frocks high in front we have merely a bow behind, and if we wear frocks high both in front and behind they leave our sides bare! And we dare not be warm during the day lest we should miss our woollies when night arrives! It's a hard world for a warmth-lover; small wonder everyone who can is off to the Riviera, where it's warm—or warmish—or to Switzerland, where you can wear nice comfy warm clothes—lots and lots of them, and two pairs of woolly stockings—and yet be fashionable!

How They Do It In the States.

In America, so Jessica Brown was telling me last week, while she breakfasted and I lunched at the Ritz, all the younger generation have struck against smart clothes during the day. They wear pleated skirts over knitted silk bloomers and jerseys of the sweater type and pull-on hats, with short coats of brushed wool or agnella, or, the extravagant girls, sheared baby lamb.

Frocks at the New Oxford.

There are some topping frocks in "Battling Butler" at the New Oxford, most of them from Desirée, where they've got that nice undergraduate rather hard on another girl—I think it was Miss Mala Brand—lined up for the procession in a rather similar gown, only made of green shot-with-silver tissue.

Simplicity.

Even if the easy cheap jazz trouser dress is gone, however, we can still look delightful without spending much. Nothing could have been prettier than Joy Rumford's "Oranges and Lemons" frock with which she entered for the prize for the best frock that did not cost more than ten shillings. It was made of leaf-green casement cloth or sateen, with a halter neck of twisted green tulle, and, from the waist, hung on different lengths of material, paper oranges and lemons, while in her hand she carried a small orange tree. Even carried out in charmeuse with silk fruit, this would not cost very much.

Fuchsia.

There can't be any doubt that dresses in which all the shades of the fuchsia—especially the dark variety—are combined, are always tremendously effective. Miss Dolly Tree has used these colours and mauve very cleverly and adroitly in some of the Hippodrome pantomime frocks, of which I got just a glimpse the other morning. When they came from Paris, where Max Weldy had made them, they were trimmed with plumage, by the way, from Cambridge, who dressed and helped write, and played the heroine in "The Beggar's Opera," when the Footlights Club gave their one-night show at Daly's last summer. He's designed all the chorus frocks, I believe, and Miss Fairbrother's gowns. These are lovely, although, of course, she can't wear them as they should be worn, but gives a clever lesson in the difference between a gown worn well and one put on all anyhow!

The Bustle.

A perfectly-cut black velvet frock of Victorian design has the bustle unashamed—only it is made of net, with immense spangles and paillettes on it, and long bow ends. I think I liked best a gown of mauve, silver shot, of the sheath variety, which had a wonderful fan-like design in peacock blue and fuchsia and silver pointing downward from the waist at one side and a long panel similarly lined at the other.

Collars.

I noticed that the collars were all-important on nearly every day frock, and that most of them were complicated halter ones. A grey velvet Princess shaped frock, reaching right to the ground, had a collar made of huge loops of the velvet lined with pink, and these loops were continued all down the left side of the frock. It was most effective. Many of the other collars were made of these loops of ribbon or material showing a vivid lining—it's a renovation notion worthy the attention of the hard-up!

Fancy Dress.

Alas! The reign of the jazz trouser or the French students' garb for fancy dress balls is obviously over. There was hardly even a Folly to be seen at the Three Arts Ball except Ella Retford, in a very pretty new one with a skirt all of ribbons and a tail to her cap at least a yard long, and Mrs. Bamford in a green one with a golly-wog white wig. I thought Mabel Green's Renaissance period Venetian gown the loveliest, with its at-least-a-yard-wide panniers and fascinating tricorne hat draped with lace. It was made of grass-green satin and trimmed with gold and silver lace. It was but the Customs impounded them, and every feather had to come off! However, the clever Mrs. Roberts filled gaps with embroideries, and so on. I didn't see any modern frocks, and possibly there are none in the show. At a matter of fact, Gus Solke's bright new red kid slippers so fascinated me—he was rehearsing the Hippodrome Kids—that I forgot to ask!

The New Coat.

Oh, I must revert to the New Oxford show a moment. When you go, look out in the second act for what is going to be absolutely "It," in the spring, I think. It's the new coat frock, which is really much more a coat and less of a frock than any we've had yet. Perfectly plain and perfectly cut, it has a single-breasted bodice but a wrap-over skirt, a turn-down collar, and small revers, and is made in rose-coloured linen with a bright surface. These simple affairs—which must be done by a good tailor—are already being bought in Paris, I'm assured, for Riviera wear, both in white and in vivid colours.

Paisley Patches.

If you have a Paisley coat that you wore—but didn't wear out—during the craze for fur-trimmed Paisley cloaks and coats, rejoice and be exceeding glad—if my remarks are rather reminiscent of Christmas carols I can't help it; small boys are singing 'em on the doorstep as I write—it's the latest thing to wear huge Paisley patches on your hips, Paisley sashes and Paisley panels to your frocks, and Paisley inlets in the yoke and sleeves of your fur coatee.

The House Coat.

Blessings on the man—I suppose it was a man!—who thought of giving chilly women house-coats. They grow lovelier and lovelier, and hide such a multitude of sins! Every coloured velvet is pressed into service to make them, and fur trims most of them. It may be only bunny rabbit, but it looks luxurious. Long sleeves with a pointed cuff lined with silk are now made to droop over the hands—but they can be turned back and fastened with an unobtrusive clasp when you are pouring out tea or want anyone to see what an extremely pretty wrist you have!

A MOSS MANNEQUIN AT MURRAY'S.

Furs for Children.

The new fur coats for children in white coney are delicious. Most of them are lined with lovely shades of mirror velvet, and have long loops of cord and braid motifs as fastenings. They may make your daughters or little sisters vain, but a little vanity is an incentive to good behaviour if properly managed.

That Old Hat.

The other day I met a girl who had been "resting" for some time. She was wearing an adorable hat with the crown surmounted by a bit of Chinese embroidery and a brim of suede. When I lifted my eyebrows at the extravagance, she took me into her confidence. The hat was a last year's pull-on suede, with the shabby crown cut out and a cheap Chinese table mat sewn into it. We women are clever!

A Cheap Christmas Present.

Don't be down-hearted about your Christmas presents. Buy plain parchment lamp-shades and cut out a few odd silhouettes from black velvet or charmeuse and gum them on, or paint them with odd designs in scarlet and green. No woman can have too many lamp-shades, since they transform a whole room.

Flames.

If you get an evening frock which has flickering tongues of flame adorning the skirt, you can be sure you've something quite new. This is the latest fancy for trimming in Paris, and you needn't have the embroidery or appliqué necessarily fire-coloured; blue and green and yellow and fuschia flames are considered quite as good!

Wool Lace.

How wool lace has "caught on" too. Tea-frocks are being made of it now; and the cheapest thing I've seen for a long time that looked expensive was a pale grey wool lace tea-gown mounted on the same coloured crêpe-de-chine, and finished with a belt, which cost only £5 19s. 6d. at Debenham and Freebody's.

THE BOHEMIAN GIRL.

THEATRICAL LADIES' GUILD.

YEAR'S SATISFACTORY RECORD.

The thirtieth annual meeting of the Guild was held on Friday afternoon at Daly's Theatre, and was again honoured by the attendance of the Princess Royal and Princess Maud. On her arrival the Princess Royal accepted a bouquet of carnations from little Miss Jane Prinsep, daughter of Miss Marie Lohr (Mrs. Prinsep), and Princess Maud one of pink roses from Master Patrick Shea Simonds.

Annual Report.

The annual report which was submitted stated that the total receipts for the financial year ended July 31st, 1922, were £2,156 7s. 3d., while the expenses of the administration amounted to £582 11s. 3d. A sum of £322 2s. 10d. was spent in assisting necessitous cases, this amount including special grants for rent, convalescent treatment, food, coal, dental work, &c.

Two most successful concerts were organised by Miss Irene Vanbrugh, with the co-operation of the National Sunday League, and assisted by Miss Miriam Warner, with the result that the sum of £1,067 7s. 6d. was handed to the Guild.

Miss Louise Stopford, founder and President of the Stage Needlework Guild, with her Vice-Presidents and Associates, has again rendered invaluable assistance with her generous contribution of garments, numbering over 1,000, as well as with a cheque for £200 for the purchase of clothing. The Committee acknowledged with sincere thanks a grant of 400 garments from the London Needlework Guild, and 280 from the Middlesex Needlework Guild. The members of the Sewing Bee, under the direction of Mrs. Alfred Bishop, had made up about 250 garments during the year.

During the year, with the generous co-operation of all those mentioned above, the Guild had been able to assist several thousands of applicants with clothing for themselves and their families, with stage outfits and properties of every description, with maternity outfits, house linen, blankets, coal and bread tickets, surgical appliances and many other necessities. Many applicants had been sent away for a change of air, and others had been provided with surgical, dental, and medical aid to fit them for work.

Speech From the Chair.

Miss Irene Vanbrugh, who presided, in opening the meeting, said that an actress, after she had attained the age of 29, never got any older, but with regard to the Ladies' Guild it had reached its thirtieth year.

It was very satisfactory that they had been able to help 12,000 cases in the past year, and though that was a satisfactory record of achievement, it was, at the same time, indicative of the enormous distress which had existed. The Guild's secretary made a special request for convalescent hospital letters and for contributions to the Christmas Dinner Fund. With regard to the relief afforded, the door had been open to everybody connected in any way with any theatre. Having referred to other items in the report, Miss Vanbrugh acknowledged the help that had been received from the founder and President of the Stage Needlework Guild, Miss Louise Stopford, and also mentioned that convalescent hospital letters were greatly valued. Having thanked the "Bee" workers and all benefactors, Miss Vanbrugh concluded by moving the adoption of the report.

Miss Carlisle seconded.

Miss Stopford replied for the Stage Needlework Guild, and stated that she would gladly receive the names of those who would like to join it.

Miss K. Compton Tells Stories.

Miss K. Compton, who spoke next, said she was not usually in agreement with the Socialists, but that afternoon she felt in sympathy with them in making an appeal for cast-off clothing. She felt it was rather a handicap to have to make this appeal in December, when clothing of any kind could not be safely or comfortably discarded, whereas in summer time its absence was not noticed. Miss Compton amused the audience by relating a couple of stories, one of these relating to the recent General Election. A farm labourer who had just left a public meeting at the Town Hall, was asked what the candidate had been talking about for the past hour. His reply was, "What's he been talking about? He didn't say." Her second story was about a gentleman who inserted in a newspaper an advertisement to the following effect: "If Jack Rawlinson, whose wife I ran away with two years ago, will take her back, all shall be forgiven."

Mr. Leslie Faber seconded the motion, and spoke in support of the appeal which had just been made.

Miss Lilian Braithwaite's Appeal.

Miss Lilian Braithwaite, in making an appeal for funds, reminded her hearers that one shilling had been taken off the income tax. She asked them to assist in making life brighter for those less happily situated than themselves. The Christmas season was close upon them, and the Guild was anxious to relieve every deserving case. She hoped that they would beat last year's record in subscriptions. The theatrical profession were often credited with being improvident, but it should be borne in mind that an actor or actress was on the average only engaged during eight months in the year. In conclusion, she announced that the Princess Royal had again given a subscription of £20.

In response to Miss Braithwaite's appeal a number of subscriptions were promised by those present, amounting altogether to £260.

Votes of Thanks.

The Princess Royal presented the badges to the "Bee" workers, and before she and the Princess Maud left, Lady Windermere proposed a vote of thanks to the Royal ladies for their attendance.

Miss Eva Moore then proposed a vote of thanks to the Press, which was seconded by Miss Marie Illington, and acknowledged by Mr. Philip Page.

Lady Tree proposed a vote of thanks to Mr. James White for the loan of the theatre, and Miss Phyllis Broughton seconded, and the meeting closed with a vote of thanks to Miss Irene Vanbrugh, to whose approaching visit to Australia reference was made.

The remodelling, alterations, and improvements of the Eden Theatre, Bishop Auckland, one of the oldest houses of amusement in the county of Durham, are now proceeding apace. Mr. J. E. Brown-Hulmes has submitted the plans to the local magistrates, and in signifying their entire approval Dr. Kilburn (chairman) remarked that his brother magistrates thought the alterations would certainly be an improvement to Bishop Auckland. The Eden Theatre dates far back into last century and many noted actors have appeared there.

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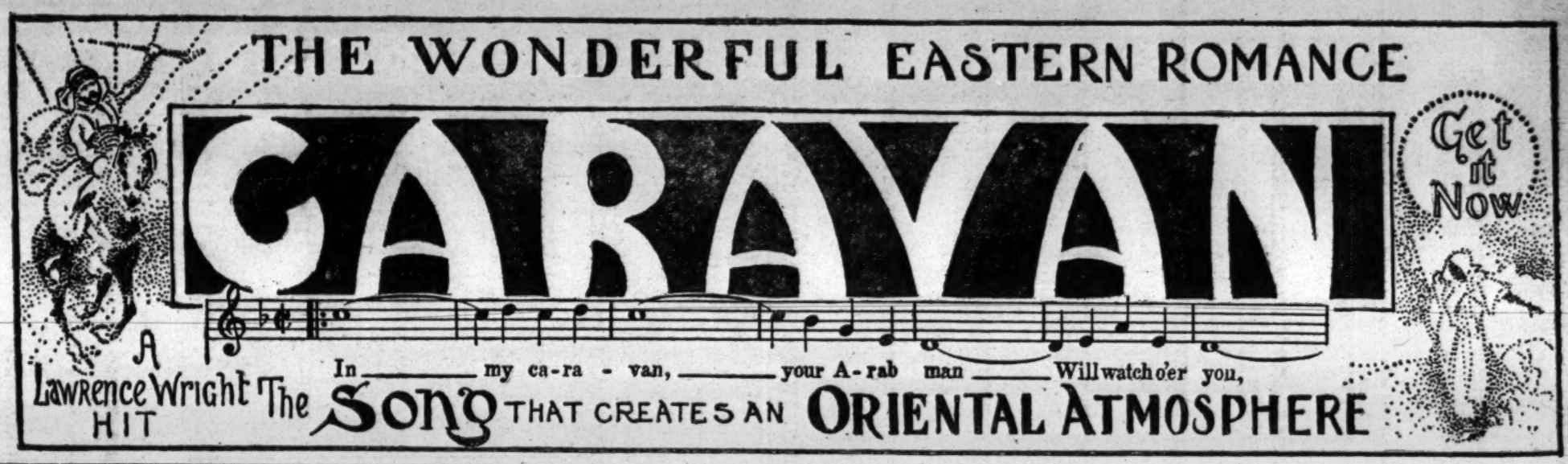
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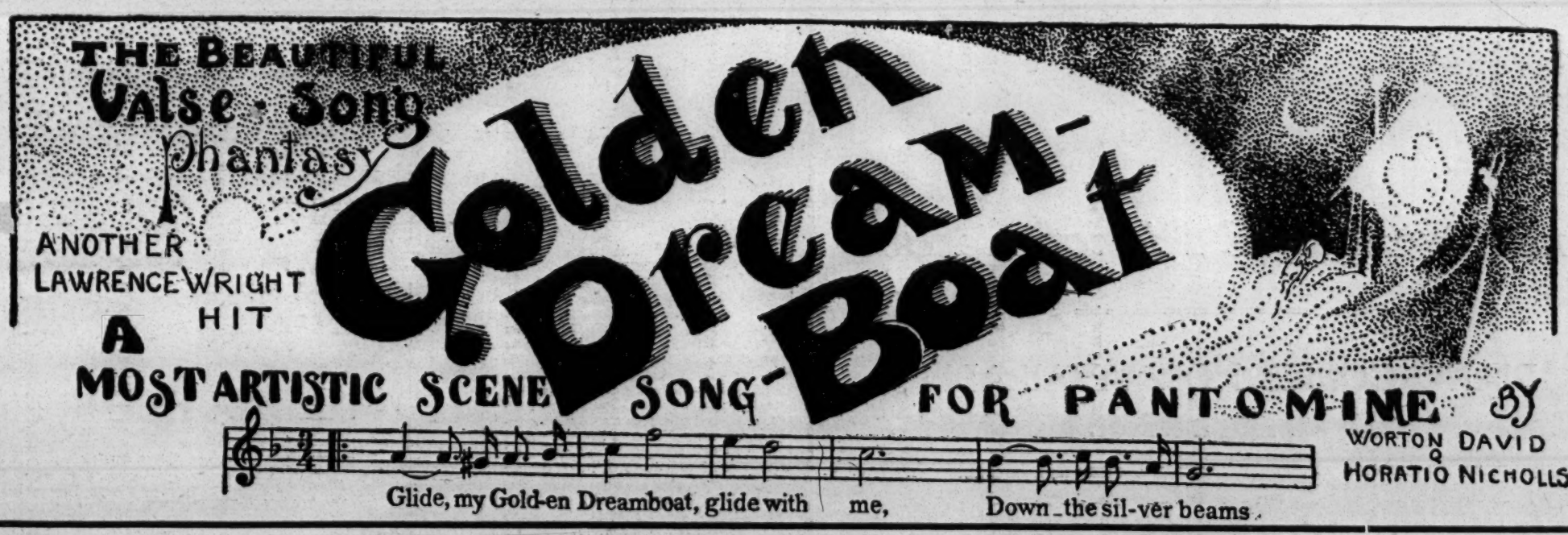
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THE REALM OF MUSIC.

HE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

MR. RALPH LETTS.

ph Letts, the joint musical or at the Midland Hotel, Man- r, with Mr. E. G. Caprara, is

[Photo, Guttonberg, Manchester.
RALPH LETTS.

Canadian by birth, being born at oodstock, New Brunswick, in 1867. When seven years old, his family came o England, and he then began to play the piano; his mother was his acher, she herself being a talented anist. His progress was so rapid that at twelve years of age he passed ll the Incorporated Society of Musicians' exams., both on the piano nd organ, the latter instrument being aught him by his father. Afterwards he won a choral scholarship at Lincoln Cathedral, remaining there for two years and a half. When only fifteen years old, his father sent him to compete for an organ scholarship at the London Organ School, which he won, for three years. At the end of that period he won another organ scholarship, this time at the Royal Academy of Music, also for three years.

While there, Mr. Letts passed the Licentiateship and won the Battison Haynes prize for composition, and was also runner-up for the Mendelssohn Scholarship for composition. He was pupil of the late Dr. W. Stephenson Hoyte (organ) and Frederick Corder (composition). On one occasion Mr. Letts had the pleasure of conducting one of his songs at a Patron's Fund Concert with the New Symphony Orchestra at Queen's Hall. The soloist was Mr. Jamieson Dodds, and the song "Love, Time, and Death."

During 1916 he fought on the Somme as a member of the Queen's Westminster Rifles, being invalided home at the end of the same year. He was eventually sent to Blackpool Convalescent Hospital, and while there wrote all the music to a revue given by the convalescents, and later to a four-act play called "The Three Brothers," written by the hospital Colonel, Netterville Barron, C.M.G. He was appointed conductor of the Blackpool Amateur Operatic Society when giving "La Poupée" and "The Marriage Market," in 1918. Last year he was asked to take the conductor's chair, on the retirement of Mr. Hubert Bath, at the Vaudeville Theatre, for "Ring-up," which position he held until it "rung down."

PIANISTS IN THE MAKING.

Much of the interest of such a demonstration as that given by Miss Hilda Weber's pupils at the Hampstead Conservatoire lies in the evidence it affords of the soundness of to-day's teaching, and its superiority over that of only a generation back. These children are not merely being taught to "play pieces," with all that the term implies of variety of touch, beauty of tone, and so on; but what is much more important, the foundations of a general musical understanding are being well and truly laid in them. The performances of even the youngest showed how thoroughly they had been drilled in habits of accuracy and in clear and careful phrasing.

ROYAL ACADEMY OF MUSIC.

In no branch does the Royal Academy excel more than in the work under the direction of Mr. A. Acton Bond, Hon. R.A.M., and the audiences gathering on the 29th and 30th ult. had every reason for the whole-hearted applause with which Pinero's farcical romance, "The Amazons," was received.

Incidental music from Mendelssohn, Wagner, and Tchaikowski, and dances, scenery, wigs, etc., were well up to previous standards. No particular stars call for notice where the ensemble proved so very satisfactory, and whether with romance, farce, or broad humour, the whole evening sped all too quickly.

CONCERTS OF THE WEEK.

STEINWAY HALL CONCERT.

The first concert organised by the Newman Orchestral and Concert Agency, in pursuance of the scheme outlined in these columns, took place very successfully at the Steinway Hall. There was a gratifying attendance, and all the artists who displayed their talents gave a good account of themselves. This was particularly so in the cases of Miss Olive Groves, a young lady with a very sympthetic soprano voice, which she used with great intelligence; Miss Eva Scott-Thompson, who did well with the familiar "Stride la Vampa," from "Il Trovatore"; and Mr. Edern Jones, whose baritone voice is very musical in quality. His rendering of the Prologue from "Pagliacci," coming after a surfeit of Handel and Donizetti, roused the audience to much enthusiasm. Other artists who appeared were Miss Sybil de Frece (solo pianiste), Mr. Walter Lempriere (solo violinist), Miss Hildegarde Arnold (solo 'celliste), Mr. Harry Relph (tenor), and Miss Gladys Harris, the Cornish contralto. The latter is a very effective singer. All the artists enjoyed the advantage of Mr. Frederick B. Kiddle's accompaniment.

GERALD COOPER CONCERTS.

The last of the six concerts arranged by Mr. Gerald Cooper was even more than usually interesting, especially the numbers by George Philipp Telemann, one of whose arias—"Bin ich denn so gar verlassen?"—proved especially beautiful. Miss Dorothy Robson was the singer—and her standard was very satisfactory from a vocal and an intellectual point of view. Among her further selections was a famous Moorish ballad by Miguel de Fuenllana (1554), works by Corelli, Mudarra, Jean-Marie Leclair, and others, making up the programme, Miss Jessie Grimson, Hélène Dolmetsch, and Mr. Gerald Cooper being the instrumentalists.

ÆOLIAN ORCHESTRA.

With fine enterprise the Æolian Orchestra continue their series of Saturday evening concerts, which deserve fuller houses. The personnel of this orchestra is of a high character, and Mr. Cuthbert Whitmore, if not a great conductor, is a very capable musician, who gets a free tone out of his players and is quite a brilliant pianist. Mlle. Destournel sang in her cultivated style, and Mr. Samuel Kutcher played with gratifying results some violin solos by Tchaikowski and Pugnani-Kreisler. Mr. Whitmore and Mr. Charles Woodhouse accompanied.

PLUNKET GREENE RECITAL.

An extraordinary amount of study and research is always evident in Mr. Plunket Greene's selections, and his performance at the Æolian Hall of some two dozen songs gave great enjoyment to a large audience. Here was no affectation, but genuine art values in the treatment of songs reflective, atmospheric, or humorous.

Very perfect was his artistic rendering of "Vergebliches Ständchen" (Brahms), the boldly contrasted "Waldesgespräch" (Schumann), and the dramatic "Mad Bess" (Purcell). Mr. Greene being successful to a degree rarely attained by any other singer. Some exquisite French songs of the character of carols, and others in English that made one proudly conscious of the value of our native tongue as a medium of expression, completed a programme that evoked wild enthusiasm. A truly wonderful recital by a veteran artist. Mr. Samuel Liddle presided at the Steinway Grand on Tuesday evening.

A NEW BARITONE.

Mr. Desmond Roberts, at his recital in the Steinway Hall, made his success with light, quick songs: the traditional "Kitty, My Love, Will You Marry Me?" and Stanford's "Trottin' to the Fair." In these he was at ease vocally and mentally, feeling that the simple music and words might be left to speak for themselves, with the result that his singing was alive with his natural humour and intelligence, and his tone was pleasant. Most of the serious songs suffered from heaviness and over-deliberation. There was the lack of force and conviction that comes from seeing each line by itself, and not grasping the meaning of the song as a whole. But when Mr. Roberts learns to vary and lighten his tone-colour and to maintain the emotional sweep of the phrase while subordinating it to the dramatic essence of the song he should be a very good singer indeed, for he has brains, a good voice, and the indefinable quality called "style." Miss Peggy Cochrane's playing of violin solos was admirable, and Mrs. T. T. Phelps proved herself a most helpful coadjutor at the pianoforte.

RECITAL FOR TWO PIANOFORTES.

At Wigmore Hall, on Friday evening last, an appreciative audience was obviously pleased with the programme provided under Concert-Director Philip Ashbrooke. The pianists were Miss Isabel Gray, who suggested the more sympathetic tone and musicianly qualities, but this is not to deny the vigour and excellence of the play of Mr. Claude Pollard. Bach made up a considerable portion of the selections, and the rhythmical perfection of the great musician was well realised. The balance between the piano parts and the string players was, however, scarcely observed in the C Minor Concerto, and the impression suggested was that the more refined sense of nuance and ensemble lay with the string players, whose fine playing in York Bowen's G Major (Op. 46) and spirited finesse were well marked. The Arensky Silhouettes (Op. 23), with their bizarre effects of rhythm and colours, were excellently played.

BELINDA HEATHER.

Wigmore Hall should have been better filled on the occasion of the pianoforte recital by Miss Belinda Heather, a young lady who may well face the future with considerable assurance by reason of her technique, and her well-balanced, reasoned conception of Bach, Beethoven, Chopin, and those of the modern school from whom she selected for Wednesday's performance.

ÆOLIAN HALL MATINEE.

Among those who appeared at the matinée musicale held in aid of the St. Anne's Homes for Penitents at the Æolian Hall, on Thursday last, were Miss Sybil Arundale, Lady Benson, Mr. Gordon Cleather, Miss Gladys Voile, and Mr. Rex Burchell; Miss Evelyn Laye, Miss Agnes Nicholls, Miss Dorothy Verick, and Mr. Sivori Levey. Miss Dorothy Varick made one of the hits of the afternoon, and song after song was demanded from her, whilst Madame Agnes Nicholls' rendering of the celebrated "One Fine Day" aria was heartily applauded.

ENGLISH INSURANCE CLUB.

A very good programme was submitted at the club's Bohemian concert at the Horse Shoe Hotel, Tottenham Court-road. Mr. Kenneth Calver was one of the most successful artists, his burlesque melodrama, house-hunting skit, and phono-fiddle oddities causing plenty of amusement. Miss Gwen Bremner displayed rare versatility by singing ballads such as "Angus McDonald" and "My Ships," and also appearing in some well-devised low comedy character studies. Miss Gertrude Brough sang beautifully "For You Alone" and "Break o'Day," Mr. Thomas Catling, who contributed tenor solos, and Mr. J. W. Chantrey Lynch, a baritone vocalist, were both very popular. Also included in the programme was Mr. Walter Montague's humorous entertainment.

Mr. Percy O. Connewell made an excellent chairman, and Mr. Roland Bloomfield, L.R.A.M., a first-class pianist.

A MUSICAL CAUSERIE.

BY

HUBERT BATH.

There is every indication that we are near the dawn of a musical renaissance in favour of native musical art. It is a natural reaction after the recent world upheaval. As I remarked apropos of "The Immortal Hour" at the Regent Theatre, it is a sign of the times. The success of such an ethereal and psychic piece of work would have been unthought of only just a decade or so ago. All that we are waiting for now is a more highly developed and modern form of light music and musical humour. There is plenty of scope for it, and the public is ripe for it. There are also plenty of good composers and authors willing and—waiting.

* * *

Music and Mummies.

Apropos Lord Carnarvon's lucky find in Egypt of the tomb of one of the Pharaohs—will there be any discoveries in a musical direction? It is certain that the funeral obsequies of these ancient monarchs must have been assisted with music. It is also obvious that with the high state of civilisation at that time that the musical part of the programme must have been of some account. I wonder if anyone is attending to this side of the excavations? Why not such a man as Dr. Terry, of the Westminster Cathedral?

* * *

H. B. Dicken Dead.

It is with great regret that I have to announce the death of a very good friend of mine in the musical critical world, H. B. Dicken. He has criticised music and musicians for many, many years now for most or our leading papers, and his criticisms have always been tempered with that sense of personality and humanity which are so helpful to artists in general.

* * *

Mrs. Calvert Link, who is known by her charming numbers, and who is collaborating with Tom Hefferman in a musical play, complains to me that she has had her name used by a Continental person who has recently been convicted for not registering under the Aliens Act.

* * *

Elwes Fund.

I have received a letter from a Lancashire musician who is anxious to know what is happening to the Gervase Elwes Fund for struggling musicians. He has apparently applied to the committee for help for his son, also a musician, and has had no satisfactory answer. I can only imagine that the time is early yet for anything practical to be done.

* * *

Maddening Melody.

After reading the other day the denouncement of a book on doping and drugging, by a gentleman whom I once met, I was reminded by a friend of the intoxicating effect of music on certain personalities. The incident he related to me reminded me of an experience I had myself. I had been invited to meet at dinner at Kensington a young Cambridge student, who was supposed to be susceptible to psychic influences. He was a perfectly healthy sportsman. After dinner my friend produced some Egyptian books and plates, also books relating to the ancient Hindus. He then went into an alcove off the dining-room and toyed with a tom-tom in a casual way. The young student collapsed, moaning.

After a few minutes he spoke in a strange voice, relating an extraordinary story of the murder of a Hindu priest in an ancient temple. When the tom-tom stopped, our student friend went purple, rose from the mat in front of the fire, went to the table, and, clutching a carving-knife, went for my host with a wild shriek. Fortunately, my friend was on the alert, and the knife went into the wall. I thought it was a fine piece of acting for fthe moment. My hostess then got hold of him by the throat, got him against the wall, and held him until he came round. He became normal, and asked what we were looking so excited about.

SINGERS AND PLAYERS GUILD.

Saturday Pops. of an educational nature deserve well, providing the fare is also well presented. In the programme submitted by the G.O.S. and P. at Wigmore Hall it is a pleasure to recognise the excellent standard of taste, though instrumentally the executive side was of higher attainment than the vocal. Opening with a trio by Rameau, a special word of praise is due to the 'cellist, Mr. Edward J. Robinson, and Miss Evelyn Claye, the flautist, who later played some musicianly solos. Miss Margaret Pierrepont, the pianist, accompanied very efficiently, a duty taken over by Miss Louise Aumonier in the case of the flute solos. In this set should be noted a first performance in London of a mythological scene by J. Marx, "Pan Mourning for Syriux," a work teeming with difficulties. Some charming songs, sung in French, did credit to Weckerlin, Vaughan Williams, and Delayrac, and other numbers were all well rendered by Mr. Hugh Campbell, a singer who makes the most of his limited voice. The selection by Miss Mackerras was judiciously chosen, and a delicious aria by Arne proved particularly welcome, as did the joyous Schubert song, "Das Lied aus Grün en."

DURHAM ORCHESTRAL SOCIETY.

Under the conductorship of the Rev. A. D. Culley, organist of Durham Cathedral, the Durham Musical Society gave last week their first performance of the season in the Town Hall. The orchestra, comprising nearly 40 instrumentalists, and led by Mrs. J. F. Hobson, did praiseworthy work, their contributions including the overtures "Euryanthi" (Weber), "Merry Wives of Windsor" (Nicolai), Mendelssohn's Italian Symphony in A, Henselt's "Deux Petite Valse," and Cowen's Old English dances. The second part was mainly devoted to choral work, and a pleasing innovation was the male voice choir, consisting of 24 voices, who sang Grieg's "Landerkennung" with marked effect.

CONCERT ARTISTS' MATINEE

At the Palladium.

The all-star matinée in aid of the Concert Artists' Association Benevolent Fund, was held at the Palladium on Sunday. The demands on the fund are very great in these hard times, whereas the normal sources of replenishment—such as the fortnightly At Homes held at the St. George's Hall—are necessarily limited in scope. Nothing so big as Sunday's appeal to the public had, however, been attempted by the Association hitherto, and the gratifying success of the function should embolden them to further efforts in the same line.

Among the vocalists who appeared there were such leading lights as Mme. Kirkby Lunn, Miss Ruth Vincent, Miss Violet Openshaw, Miss Olive Townend and Mr. Eric Morgan; the solo instrumentalists were represented by Miss Beatrice Harrison and Mr. Mark Hambourg; whilst light relief was added by Miss Dorothy Varick, Mr. Rupert Hazell, Mr. Harold Montague, Mr. George Ellis, and Mr. Gillie Potter. Nor must we forget the recitals of Miss Esmé Beringer and Mr. David Beveridge, and the excellent singing of the Westminster Choral Society, under the direction of Mr. Vincent Thomas. It should be added that the concert was held through the generosity of the National Sunday League.

BISHOP AUCKLAND ORCHESTRAL.

Under the conductorship of Mr. Jonathan Townsend, the members of the Bishop Auckland Orchestral Society gave their yearly performance last week in the Town Hall. The programme included Haydn's Symphony in G Major; Coleridge-Taylor's Four Characteristic Waltzs, Mozart's overture, "Figaro," Sibelin's "Finandia," and the four Indian love lyrics by Woodforde Finden. The society was fortunate in having the services of Miss Hilda Blake, soprano.

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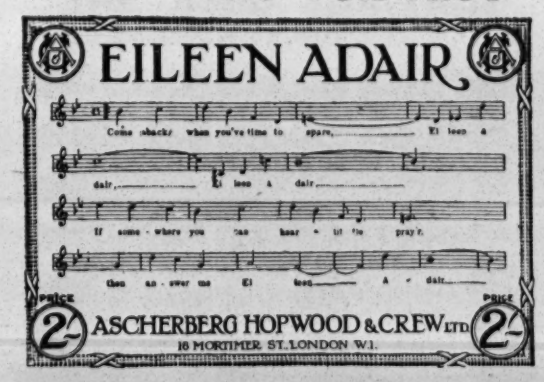
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FIRST PANTOMIMES.

"PETER WILKINS" AT GLASGOW.

This pantomime, which had a record run at the Glasgow Princess's a year ago, is being sent on tour by Mr. Harry McKelvie, and was given an excellent send-off at Olympia Theatre on Monday. Miss May Merry is a bright and animated principal boy as Peter Wilkins and made a big hit. All the popular song successes are sung by her, including "I've Got a Notion," "The Sheik," "Sally," and "As Long as the Heather is On the Hill." She has also a catchy duet, "Some Fine Day," with the principal girl, Miss Eileen Merrie, who, as Margery, plays her part with much charm. Her best song is "Try Me." Mr. Harry Elliston is very funny as the dame, Mistress Macfarlane, and causes roars of laughter by his humorous skits. The two Jew pawnbrokers, Abe and Solly, are played by Messrs. Peel and Curtis, who appeared in the same parts a year ago, and they are funnier than ever. Abe's sentimental song, "I Believe in You," is well rendered; and for a contrast nothing could be more wildly extravagant than Solly's burlesque of Rob Roy, with an appropriate dance. Another good item of theirs is "Looking for a Jew in Ireland," and they score a hit with their popular song, "My Little Yiddisher Girl." Messrs. Sandy Connor and Bob Merry are very amusing as the broker's men, and have a lot of funny business, particularly in the shipbuilding scene. Mr. J. Randle Wilson made again a dramatic and determined Baron, Misses Bella and Ethel Brookland imparted the right spirit to their impersonation of the good and evil fairies respectively, and Mr. Joe Mack was quiet but effective as the captain. That diminutive comedian, Mr. Harold Shields, added his quota to the comic business, and was a most useful member of the cast. Mr. J. W. McLintock, D.C.M., is musical director for the tour, and Mr. Harry Elliston is the general manager.

"SINBAD" AT GLASGOW.

At the Theatre Royal, Glasgow, on Saturday, Messrs. Howard and Wyndham's 35th Royal pantomime was produced, and made an instantaneous hit. 'Liberties have been taken with the old story, and in a prologue we find the Sultan, Haroun al Raschid, offering the hand of his daughter Zelika to the bravest and most worthy applicant. Among others who offer are Abanazar, Blue Beard, and Sinbad. The two first remain as essential to the plot, and all through the search for the diamond valley, in which Sinbad is, of course, ultimately successful, Blue Beard and the uncle of our old favourite, Aladdin, act as villains of the piece. Gorgeous scenery has been provided from the brushes of such masters of the art as Stanley Shuter, Thomas F. Dunn, and Joseph Harker, and the result is a succession of magnificent sets.

As Sinbad Miss Vera Pearce is an ideal boy, and acts with unfailing spirit and energy, infusing into everything she does the joy of life that catches the public fancy right away. In a round dozen of catchy songs she scores with a Scottish ditty, with "Shufflin' Along," and a taking song, "You-oo," which looks like making a big hit. As Zelika Miss Agnes Croxton returns to the scene of former triumphs, and is once again a strong favourite. To a charming presence she adds a voice of sweetness and power, and of her many songs "That's How I Believe in You" must be specially mentioned. In the comedy line Mr. Rex London as Tinbad works hard and with gratifying success to keep the audience amused, and is ably assisted in this by Miss June Mills, whose gift for eccentric comedy made a hit from the first scene. These two have many excellent tit-bits of business, and their duet, "Over and Over and Over Again," was repeatedly encored. Mr. Billy Rowland is a clever and resourceful comedian as Abanazar, and all his funny business was received with hearty and continuous laughter. As Blue Beard Mr. William Innes acts with good effect, and in his song, "The Sheik of Araby," he scored a big success. The old man of the sea is made a quaint and weird figure by Mr. Willie Atom. Miss Juliette de Gai acts well and dances splendidly as the Geni of the Lamp; Miss Elaire Forster was enthusiastically applauded for her Danse Eccentrique, and the burlesque Roman Gladiators of La Veen and Cross made one of the funniest interludes ever seen here.

Mr. Hal Bryan made a dignified and impressive Sultan, and Miss Gertrude Ayton a charming Scheherazade. That juvenile troupe, Les Klicks, gave a smart animal turn in the jungle scene, and Wee Mack was an amusing Ape. The Russell Troupe of Dancers and a well-trained chorus completed the general ensemble. The dresses and the colour schemes were wonderful, and the popular verdict brought on Mr. George T. Minshull with a neat little speech of thanks at the fall of the curtain.

STUDENTS' PANTOMIME.

The students of the Mayfair School of Dancing are producing a fairy pantomime on Saturday, Dec. 16. The subject chosen is "The Babes in the Wood," and the book is by that whimsical fairy story-teller, Hope Caryll. The costumes, songs, dances, and the music, will be in keeping with the period of the play. The principals of this enterprising School (the Misses Fairbairn and MacQuoid) are producing the pantomime at the Chelsea Palace, and the takings will go to the Waifs and Strays Society.

ENTERTAINMENT FINANCE

The Oxford Dividend.

NEW ZEALAND.

There are signs of a little more activity in theatrical and music hall shares here and there, but cinemas remain in disfavour for the time being.

Alhambra shares closed fairly firm on the week at 11/16-13/16, but there were dealings down as low as ½ at one time. London Pavilions perked up to and changed hands fairly freely between 2⅜ and 2½. Moss Empire Ordinary were steady at 4⅞, with no sellers, the Preference being 3⅜ middle, and the 4 per Cent. and 6 per Cent. Debenture being respectively 67⅜ and 100¾. Oxfords showed some improvement, and the theatre appears to be doing moderately well under the picture régime; bargains were put through at 75s., 70s., 73s., and 72s. 6d. London Pavilions at 70s. closed better than they opened, for shares changed hands at 65s. and 63s. 9d. L.T.V. Ordinary and Preferred were 8s. 9d. and 13s. 6d. respectively, with Metropolitan Theatre Varieties 8s. 6d., with the 5 per Cent. Debentures at 25s. Variety Theatres Consolidated at 4s. 4½d. were a weak spot, but Victoria Palace (10s.) shares were a bright feature at 1.3/32. Provincial Cinematograph, Cinematograph Ordinary were dealt in, and the A. and B. Preference found takers, while the Preferred Ordinary marked 5/3-6/3 at the close. Associated Provincial Picture Houses remained idle, with no markings since November 8, when they touched 3s. 6d. Blackpool Tower, the results of which I gave recently, were a good market at 25s. Stoll Pictures were 6s., and the 8 per Cent. Preference 11s. 6d., while Kingsway Ordinary marked 10s. 6d., the 8 per Cent. Preference 17s. 6d., and the 7 per Cent. Debenture closed 88½ middle. Although business was more brisk, however, there was practically no change in prices on balance.

PRESENT PRICES.

KINEMAS.

Associated Prov Picture H.	⅞-1⅛
London Palace (1921)	⅞-1⅛
National Electric Theatres (10s.)	⅝-¾
Provincial Cinema Theatres	⅛-¼
Do. 10 p.c Part. Prefd Ord.	5/3-6/3
Do. 7½ p.c. Cum. "B" Pref.	⅛-¼
Do. 7½ p.c. Cum. "A" Pref.	⅛-¼
Stoll Pictures Production	⅛-¼
Do. 8 p.c. Cum. Part. Pref.	⅛-¼
Stoll Picture Theatre (Kingsway) (10s.)	⅛-⅜
Do. 8½ p.c. Cum. Pref.	⅛-¼
Do. 7 p.c. 1st Mt. Deb. (Stock)	87-92

THEATRES AND MUSIC HALLS.

Alhambra	1⅛-1⅜
Coliseum Syndicate	2-2⅛
London Pavilion (£5)	2⅛-2¼
Do. 6 p.c. Cum. Pref. (£5)	2¼-3⅛
London Theatre of Varieties	⅝-¾
Do. 7 p.c. Cum. Pref.	⅛-¼
Moss Empires (£5)	4⅛-5⅛
Do. 5 p.c. Cum. Pref. (£5)	3⅛-4
Oxford (£5)	3⅛-4
Theatre Royal, Drury Lane	1-1⅛
United Varieties Syndicate	⅛-⅜
Variety Theatres Consolidated	¾-1
Victoria Palace (10s.)	1⅛-1⅜

The Oxford Interim.

The announcement of the Oxford Interim dividend at the rate of 8 per cent. per annum, less tax, had a good effect on the market, and was responsible for a spurt of interest in amusement shares generally. The distribution is the same as that for the corresponding period last year. The final payment last year was at the rate of 6 per cent. actual, making 10 per cent. for the year. £1,000 was carried to General Reserve, bringing the fund to £27,000.

The dividend record since 1913-14 is as follows:—1913-14, 7½ per cent.; 1914-15, and 1915-16, 5 per cent.; 1916-17, nil; 1917-18, 10 per cent.; 1918-19, 10 per cent., and a bonus of 1 per cent. tax free; 1919-20 and 1920-21, 10 per cent.; 1921-22, 10 per cent.

It would appear from the present declaration that the 10 per cent. distribution is likely to be repeated for this year.

An Admission.

There are signs that the Entertainment Tax has not, like the Income Tax, come to stay. A significant move has already been made in the Colonies to ameliorate the position of amusement enterprises by lightening this burden.

"Personally, I do not like to collect revenue by way of an amusement tax," declared the Premier of New Zealand in Parliament last month, in moving an amendment of the Act which will make concessions to the extent of £25,000 or £30,000.

The Premier went on to say that the tax had been estimated to produce £130,200 during the current year, but at March 31 they had collected only £103,000. Probably the total receipts would be £125,000.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

SENTINEL FILMS, LTD.—Regd. Dec. 1. To acquire and carry on the business of film producers, renters, hirers, and cinematograph specialists heretofore carried on under the style of Stand-Bys, Ltd., at Stoke-on-Trent. Capital, £500 in 500 shares of £1 each. Directors: J. E. Mottershead, 187, Basford-road, Basford, Stoke-on-Trent; H. T. Hobson, 29, Peel-street, Wolstanton, Stoke-on-Trent.

ETHEL VAN PRAAGH and J. EDWARD WHITTY, LTD.—Regd. Dec. 4. To carry on the business of theatre, cinema, music hall, concert hall, and ballroom proprietors or agents. Capital, £100 in 100 shares of £1 each. Directors: Mrs. Ethel M. Whitty, 1, Long-acre, W.C.2; J. E. Whitty, 1, Long-acre, W.C.2.

WINTER GARDENS (HOYLAKE), LTD.—Regd. Dec. 4. 10, Cook-street, Liverpool. To carry on the business of theatre, picturedrome, and concert hall proprietors and managers. Capital, £10,000 in 10,000 shares of £1 each. Directors: W. Swire, 180, Oxford-road, Manchester; F. V. Ross, 193, Mount Pleasant-road, New Brighton; J. A. Milestone, Manor Mansions, Manor-road, Liscard; L. C. King, 26, Rowson-street, New Brighton; A. Rowland, Rockland, Birkenhead-road, Meols.

SEARCHLIGHT FILM CORPORATION, LTD.—Regd. Dec. 4. To carry on the business of public entertainers, picture and cinematograph theatre proprietors and agents. Capital, £500 in 500 shares of £1 each. Qualification of directors: One share. Subscribers: T. A. Tyrrell, 42, Loftus-street, Canton, Cardiff (clerk); J. F. Gumm, 30, Romilly-road, Cardiff (clerk).

GRAFTON GALLERIES CLUB, LTD.—Regd. Dec. 4. Grafton Galleries, Bond-street, W. To carry on the business of proprietors and managers of dancing halls, dancing room, assembly rooms, &c. Capital: £60,000 in 60,000 shares of £1 each. Directors: H. R. Booker, 4, Bloomsbury-square, W.C.; R. W. Hunter, Sardinia House, Kingsway, W.C.; G. W. Parkinson, 171, Shaftesbury-avenue, W. (chairman); G. McLean, 22, Surrey-street, Temple, E.C.; H. H. S. Wright, 12, Bloomsbury-square, W.C.; H. G. Dyke, 171, Shaftesbury-avenue, W.C.

OLTON PUBLIC HALL CO., LTD.—Regd. Dec. 5. Rydal Mount, Warwick-road, Olton. To provide a building with suitable accommodation for holding and to hold meetings (public or social) entertainments, dances, and any other meetings. Capital, £1,000 in 1,000 shares of £1 each. Directors: H. P. Cuthbert, Greville, Warwick-road, Olton; M. A. Rollason, The White House, Olton; H. A. Taylor, One Oak, Kineton Green, Olton.

NEW THEATRE (ROSS), LTD.—Regd. Dec. 6. 8, St. Mary-street, Ross, Herefordshire. To acquire the lands and premises known as the New Theatre and Corn Exchange Buildings, situate at Ross, Herefordshire, and carry on the said theatre, or as a cinema, music, dancing, or public hall. Capital, £2,000 in 2,000 shares of £1 each. Directors: F. J. Kemp, Cherrington, Ryefields-road, Ross; J. B. Evans, Southborough; Ashfield, Ross; V. Collins, Chase View Cottages, Camp-road, Ross.

SCIENTIFIC AMUSEMENTS, LTD.—Regd. Dec. 7. 231b, Stamford-street, Ashton-under-Lyne. To acquire from Joseph Pearson, of 3, Fletcher-street, Ashton-under-Lyne, the benefit of certain existing inventions in relation to apparatus for playing games of skill and turn same to account. To carry on the business of purveyors of amusements, amusement facilities, &c. Capital £500 in 500 shares of £1 each. Directors: S. R. Smale, Highfield, Hazlehurst, Ashton-under-Lyne; R. J. Galley, 973, Ashton Old-road, Openshaw; J. Pearson, 3, Spring-street, Ashton-under-Lyne.

LEAGUE OF BRITISH ARTISTS.

The League of British Artists held their sixty-seventh concert at Steinway Hall on Saturday evening. Miss Dulce Rashleigh opened the programme. She has a fine contralto, full and rich in its upper and middle tones, and only less pleasing in its lower part because there she mistakenly tries to make "tone." Mr. Newsum Turner's singing suffered from want of mental concentration. Possibly "nerves" were the cause of divided attention in his case, as in that of Miss Olive Knights, who had to interrupt her song and make a journey across the platform to the piano to look up her words. But she made good. She uses a fresh, sweet-toned mezzo-soprano well. Miss Isobel Tidbury also showed signs of a novice's timidity. But she should be encouraged, for she is a promising singer. Mr. Stanton Rees was too ambitious in his choice of violin solos, but he produces a powerful tone and plays with firmness and decision. Miss Cecily Varch was ill-advised to transpose Santuzza's aria; her voice, however, is of excellent natural dramatic quality.

A charming light soprano, clear and true, was well displayed by Miss Maudie Hulls in a brilliant valse-song. Mr. Hamilton Reid's recitations were a popular turn. Miss Hilda Humphreys has a pleasing manner and a sympathetic voice, and there are distinct possibilities in Mr. Edward Reach's tenor. Others whose names appeared on the programme were Miss Mary Barclay and Miss Louie Dilger. Miss Beatrice Lindley and Miss Iris Tregoning shared the duties of accompanist.

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THE PANTOMIME GUIDE.

PREPARATIONS FOR FORTHCOMING PANTOMIMES.

Following is the second instalment of the list of theatres where pantomimes will be presented this year, with particulars of the cast, date of production, &c.

LONDON.

GOLDERS GREEN HIPPODROME.—"Cinderella." Music arranged by Charles A. Stephenson. Principal Boy Miss Manon Trevor. Principal Girl, Miss Bebe Hutchinson. Page, S. Stephenson; Baron, J. Cameron McKinley; Ugly Sisters, Dave F. Walker, C. Victor, Rosani; Dandini, Peggy Games. Other artists Bros. Mallon, Babs James. Principal Dancer, Miss Dot Brierly; the Empire Troupe of Dancers; Miss Pat O'Shea. Principal Scenes, The Forest Glade, The Baron's Library, The Baron's Kitchen, Off to the Ball, Corridor in Prince Brilliant's Palace, The Ball Room, Outside the Baron's Castle, The Palace. Also Chief Raven Cody's performing ponies, with grand Cinederella coach. Produced by C. A. Stephenson on Dec. 26. Tour to follow.

SHOREDITCH OLYMPIA.—"Babes in the Wood." Adapted, arranged, and produced by Ventom Swift. Music by G. H. Record. Principal boy, Florence Guest. Principal girl, Renda Rudd. Principal comedians, Sam Rayne, Baron. Stanford and Allen, Robbers. Arthur Maynard, Dame. Others include Norman and Mona Langford, Fisher's Ten Romps, Gracie Holmes, Sadie Earle. Principal scenes, Dingle Dell, Sherwood Forest, and the Palace of Syncopation. To be produced by Ventom Swift on Dec. 18.

STRATFORD.—BOROUGH THEATRE.—"Robinson Crusoe." Authors, Fred Fredericks and Percy Ford. Music arranged by Geo. W. Richards. Principal boy, Katie Kay. Principal girl, Elsie Gregory. Second boy, Marie O'Mara. Second girl, Evelyn Murray. King, R. W. F. Douglas. Friday, Arthur Leybourne. Principal comedians, Chas. E. Paton, Hyde and Cody, Shaun Desmond, Kitty Denton's Eight Sunlights. Scenery, Geo. Dodson. Costumes, Mme. Boxall. Special scenes, Port of Hull, The Saucy Sally, Alone on a Raft, Palace. Producer, Fred Fredericks. Opening date, Dec. 26. Estimated length of run, six weeks.

WIMBLEDON THEATRE.—"Babes in the Wood." Company includes: Misses Gwen Price, Benita Lydell, Nellie Bowman, Folly Bask, and Little Juliette Jose; Messrs. Tatten Hall, Norman Boyer, Peter Fannan, Kevan Bernard, Patrick Turnbull and Dempsey, Parke and Depew. To be produced on Boxing Day (afternoon).

PROVINCES.

BOSCOMBE. — HIPPODROME. — "Mother Goose." Adapted, arranged, and produced by Ventom Swift. Music by Frank S. Shelwin. Dresses by Mme. Clare, designed by Leigh Ellis. Scenery by Francis H. Bull. Principal boy, Vera Wootton. Principal girl, Doris Harley. Principal comedians, Fred Lincoln, Dame Frank Leigh, Billy, Policemen, Billy Harley and Jimmy Rich. Squire, Percy Mavis. Demon, Jackson Moore. Goose, Billy Malpas. Specialities by Dorothy Hassur's Six Verona Girls. Special scenes, Sunny Villa Farm, Mother Goose's Kitchen, The Fair, and De Goose Palace. To be produced by Ventom Swift on Dec. 26.

BRISTOL. — PRINCE'S THEATRE. — "Jack and Jill." Miss Madge White (principal boy); Miss Peggy Shannon (principal girl); Miss Edith Delaney; Miss Eileen Scott; Miss Doris Evans (Fairy); Chas. D. Hodder (The Demon). Principal comedian, Barry Lupino; Dan Leno, junr. (The Dame); Ivor Ventnor; Jack Lennol. Queenie and Le Brun. Produced on Dec. 23.

EDINBURGH.—THEATRE ROYAL.—Howard and Wyndham's Pantomime. "Puss in Boots." Written by Frank Dix. Incidental music by Jullien H. Wilson. Arranged and produced by Geo. T. Minshull. Company includes Florence Helm, Dorothy Arnold, Elsie Videau, Lily Evans, Juana Hudson, Rita M'Lean. Jessie Jay, Laurence Anarto, Arthur Anarto, Victor Kelly, Walter Kirby, Ray Holgate, Leon Dubois, Ray Roy, Laurence Tiller's "Excelsa" Troupe. To be produced Dec. 16.

GLASGOW.—ROYAL PRINCESS'S.—"Goody Two Shoes." Principal boy, Miss Nellie Wigley. Principal comedians, Messrs. Watson Hume Moffat, Tommy Lorne, and Dan Bruce. Produced on Dec. 16, by Mr. Harry McKelvie, on behalf of Mr. Rich. Waldon.

HANLEY.—ROYAL.—"Dick Whittington," by Geo. M. Slater and Geo. M. Saker. Principal boy, Mabel Lait. Principal girl, Florence Hunter. Second boy, Poppy Bulmer. Second girl, Agnes Hurst. Principal comedians, Jack Gallagher, Jack Williams, Larola. Producer, Geo. M. Slater. Opening date, Dec. 26 (matinée). Estimated length of run, five or six weeks.

LLANDUDNO. — PALLADIUM. — "Mother Goose." Adapted, arranged, and produced by Ventom Swift. Music by Frank H. Sherwin. Principal boy, Barbara Babington. Principal girl, Jose Barclay-Gammon. Mother Goose, Andrew MacAllister. Policemen, Rell and Butt. Billy, Walter Amner. Squire, Albert Darnley, junr. Goose, Malcolm Merry. Fairy, Francis Mather. Demon, Walter Gilbert. Second boy and girl, Sisters Alsace. Others include Ten Red Stockings. Principal scenes, Sunny Villa Farm, Mother Goose's Kitchen, The Fair, and De Goose Palace. To be produced by Ventom Swift on Saturday, Dec. 23.

MARGATE. — HIPPODROME.—"Jack the Giant Killer." Written by J. M. East and Brian Daly. Music arranged and composed by Albert Vernon. Principal Boy, Bobbie Macaulay. Principal Girl, Rita Valmore. Other artists, Leedam Stanley (Dame), The Brooklyn Comedy Four, Norman Hearn (Simple Simon), The Siminoffs (Cow), Connie Crighton (Giant's Glove), Beryl Lester (Second Girl), Doreen Buss (Second Boy), Principal Dancer (Dorothy Laurie), Jackquellos, Six Electric Sparks, &c. Novel features, The Magic Mirror, the Merry-go-round. Produced under the direction of J. Bannister Howard, on Dec 26.

NEWCASTLE-ON-TYNE. — PALACE THEATRE.—"Little Bo-Peep." Principal boy, Miss Vie Vivienne. Principal girl, Miss Thelma Hamilton. Second boy, Miss Millie Bray. Second girl, Miss Marjorie Daw. Principal comedians, Messrs. Donald Mackay and Syd Coppin. Others in the cast: Bob Cromwell, Bob Barlow, McIvor and Scott. Special scenes, Village of Deep Dene, In the Welsh Mountains, Dame Trot's Crazy Kindergarten. Producer, Thomas F. Convery. Opening date, Dec. 25. Estimated length of run, two weeks.

PLYMOUTH.—GRAND THEATRE—"Puss in Boots," libretto by Henry Lesmond, music composed and arranged by Syd Becket and Paul Domeanu. Principal boy, Maud Hughes. Principal girl, Kitty de Haven. Principal comedian, Claude Lester. Other artists include Harry Whitty (Dame), Walter Gatty (Giant), Harry Searle (King), Jack Lester (Skinflint), Tommy Edmunds (title-rôle), Tony King (special part), Kath Procter (Fairy), Valerie Florence's Eight Sunspots, Kitty Brewster's Six Rutlands, and the Elstone Quintette. Scenic production by J. G. Symes includes Village of Meadowsweep, Beneath the Magic Pool, Tile Land, The Giant's Castle (Exterior), The Palace of Carrabas. Produced on Dec. 26, under the personal supervision of Henry L. Osmond. Length of run, four weeks and tour to follow.

READING. — COUNTY THEATRE.—Fred Clements' "Aladdin" (O Company), by Fred Clements and William Holland. Music by Dudley Powell. Principal boy, Gwen Highley, Aladdin. Fairy, Agnes Rayson. Principal girl, Hebe Kneller, Princess. Pekoe, Ada Durham. Principal comedians, Jay Highley, Dame. Leslie Hollwood, Abanazer. Alva and Young, Police. Bert Symes, Emperor. Roy Barbour, Wishee. Madame Victor's 12 Follietttes. Special scenes, Market Place, Pekin, Magic Cave, Willow Pattern Plate, Hall of Dragons. Producer, Steane Louch (for Fred Clements). Opening date, Boxing Day.

WALSALL. — H.M. THEATRE.—"Little Tom Tucker" and the "Old Woman That Lived in a Shoe." Libretto by Byam Wyke and H. L. Osmond. Music composed and arranged by Gilbert Gordon Grahame. Principal boy, Betty Dale. Principal girl, Peggy Greenwood. Other artists, Tom Niel (Potty Trott), Matt Melrose (Dame Trott), Bob Barlow (Squire Bumpus), Messrs. Granville and Knox (Dilly and Dally), J. W. Buchan (King Krankey), Little Johnnie (Cat), Kitty Brewster's Six Devners, Helena Barton's Eight Violets. Special scenes by J. G. Symes include The Shoe, Foaming Tankard, Home of the Butterflies, King's Palace. Produced by Henry L. Osmond on Dec. 26. Length of run, two weeks, and tour to follow.

REGISTERED BECKWIN TRADE MARK — The World's Theatre Furnishers. — REGISTERED BECKWIN TRADE MARK

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"The Huddersfield Theatre Royal has undergone a transformation during the week-end. The patrons of the "Royal" who attend to-night will find that the seating arrangements for the stalls and the pit have been altered, and that the new arrangements provide more comfortable accommodation.

"Upholstered tip-up seats are now provided throughout on the ground floor, and not only are there tip-up seats instead of forms in the pit, but more "knee-room" is provided. Three inches more "knee-room" is allowed in the orchestra stalls, two-and-a-half inches more for the pit stalls, and two inches more for the pit. In spite of the fact that more room is allowed to each member of the audience, it has also been possible to arrange for eight more seats—but at the sacrifice of some standing room. The "Royal" patrons are assured of a comfortable seat from the back to the front of the house.

"The alterations have been carried out with most praiseworthy despatch. The work was begun on Saturday night, and finished early this afternoon."

Extract from Local Newspaper. 4/12/22.

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THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

With the approach of Christmas there has come on offer some very good films, and as a number of them are earmarked for early release, we may reasonably expect that 1923 will show a big improvement upon the present year in the quality of the film entertainment.

At the present moment exhibitors have a wide choice of pictures classified by their owners as supers, for release during the next three months. The long wait of a year, and even longer, which threatened in the spring to ruin public interest in the pictures, is over.

But there still remains the problem of the programme picture, the booking of which is not always governed by the question of merit. Exhibitors will have before them early in the New Year a quantity of pictures which have been labelled supers, some of which bear the right label, but others do not.

Fifty Pictures Ready.

More than fifty pictures are now ready for release, either immediately or before the end of March. And the names of more than half of them are already well known to the public. Had they been ready a year ago the release date of these pictures would not have been reached by now. And there are more of this type to come.

Several are being exploited before release to the general exhibitor. Such exploitation is capital expenditure, that is to say, the money spent upon exploitation—only a few are really paying propositions to the exploiter—is so much capital spent upon the picture, just as capital was spent in making it. On the whole, it is a good paying game which the exhibitor has allowed to slip out of his hands. It certainly makes the name of the film known to the millions, and renders it possible for the exhibitor who picks up the publicity value created for him to reap a bigger harvest.

But the exhibitor should have done the exploitation himself, instead of sitting down and letting the renters and manufacturers do it for him. I am afraid now that many will be misled into thinking that the louder the shouting about the film, the greater is its drawing power.

Beware of the Boost.

It is possible for a mediocre production to be so boosted by the exploiters through advertising in the daily Press that the public will crowd to see it, just as they rush to buy in the retail shops goods well advertised by the wholesalers. When the film is really a good one, such advertising is of great benefit to the film retailer—the exhibitor. But he should look well at a film which is run in a big theatre with a big name. He should go and see the picture and the house, not on the first night, but during the second week.

During the past weeks we have had several really good films trade shown. The proportion of "duds" has been somewhat lower than usual, which is something to be thankful for, as watching these "washouts" screened is about as irritating a job as can be imagined by anyone who has any idea of the value of time.

Two Outstanding Productions.

Undoubtedly "Shifting Sands" and "Silent Evidence" stand out among the pictures of the week. Both have the merits of excellent stories. "Shifting Sands," produced by Fred. Le Roy Granville, an Australian who has done excellent work in picture direction in America, restores to us our Peggy Hyland who delighted us all as a British star, before—while war was on—she went to America to star in films because manufacturers here had no use for her services. There she starred for Vitagraph and Fox in many productions, and became a very great favourite throughout the United States and in this country.

The story of "Shifting Sands"—who wrote it we are not told—is one of the best-constructed stories I have ever seen screened.

Shifting Locations in "Shifting Sands."

Here is a girl who secretly loved a man married to a woman who was at first faithless to him in thought. She fled with her father to Northern Africa, from the temptation to reveal her affection. Meanwhile, the faithless wife ran away with her lover to Northern Africa. The husband followed. Tiring of her lover, the woman returned to Tripoli, where she accidentally met her husband. Imploring him not to divorce her, he, with greatness of heart, consented, but left her for the desert. Her lover in turn pursued her, and, finding her in a hotel in Tripoli, threatened vengeance, and she, backing from him in her fright, fell backwards over a balcony and was killed.

Ten years go by, but the end is inevitable. How it is brought about need not be told here. That is the best part of the story. It is enough to say that its development and end took place in the Libyan desert in a series of episodes that for convincing and abounding reality have never been surpassed on the screen, although they err on the side of length.

Fine Desert Scenes.

The scenery alternates between that of lovely English countryside and the weird sandy wastes of the Libyan desert, with splashes of the streets of Tripoli. There are sand storms in an oasis; a fine fight in which a hundred or two Moors or Arabs engage, in another oasis; some magnificent horse riding across the huge mounds of sand, and some splendid work by Douglas Webster, a boy of 14, and Gibson Gowland, in the desert, while Peggy Hyland gives a very careful study of the girl, presenting a character refreshingly attractive.

One could say a great deal in praise of this film, but I refrain from going off the deep end about it, because, like good wine, it needs no bush. It will stand wherever it is shown on its merits, which will win for it a universally high appreciation from all sections of the public. After all, it possesses all the essentials of good entertainment.

It is very pleasant to be able to write in praise of the Gaumont picture "Silent Evidence," which gives good value in screen entertainment.

A Successful Story Writer.

The story is by Alicia Ramsey, a lady who has lately had a series of unbroken successes with film stories, notably of "The Prince of Lovers" and "Rob Roy." The story of "Silent Evidence" is exceptionally good, showing the workings of a logical mind, as well as considerable skill in presenting scientific detail. As everything in a film depends in the first instance upon the story, it is but right that the work of this clever woman should be acknowledged, especially as really good film stories are so rare.

The whole picture is produced with much skill, clear characterisation, and with due understanding of dramatic values.

Seeing by Wireless.

While presenting a phase of life all too common—that of a married man so obsessed with his life's work that he has no time nor inclination for the things that make up the sum of human happiness—the introduction of the scientific theory that by use of wireless one will be able to witness actual events as if neither space nor opacity intervened, made it not only a good story, but mightily fascinating.

David Hawthorne, Frank Dane, and Marjorie Hume formed a strong trio of players, and the minute attention to scientific detail, so far as it could be presented on the screen, added greatly to the reality of the story. "Silent Evidence" is going to make a big hit, and it will deserve to do so.

A Big Thing and Little Noise.

I shouldn't be surprised if London failed to realise that there is now being shown at the Philharmonic Hall a film of one of the greatest failures in British enterprise. The party which twice attempted to reach the summit of Mount Everest, which is about five miles high, brought back some very fine films of their endeavours, showing us for the first time, not only the country through which they passed to the ascent, and the terrific nature of their task, but giving us some idea of the types of Britons who do these daring things.

Some of these men whom I met just before the exhibition are among the most modest I have ever known. Not one, including Dr. G. T. Longstaff, who holds the record for the height to which he has climbed, T. Howard Somervell, F.R.C.S., another medical man who has collected and orchestrated some Nepal and Thibetan music, and Capt. Noel, who took the photographs, appears to think anything of his achievements. The story of their great endeavours, as told on the film, is, however, a stirring one. And all London should know of it.

Moscow's "Make-up."

Moscow stars of the pre-Soviet period figure in an exotic drama called "Sport and Fate," shown by the General Kinema Films at the Shaftesbury Pavilion. A long-drawn-out story, with plenty of emotion to help it on its way, it is photographically poor, while the players are "made up" so badly that they look ridiculous. It might do all right for Russians or for the Latin nations who like plenty of tragedy, but this picture has nothing to commend it to British audiences.

"The Man of Zanzibar," a Fox film shown at the Shaftesbury Pavilion, calls for no particular comment. The photography is, of course, very good; the scenes tend towards giving a right atmosphere, and the story is relieved by some funny incidents which create laughter. And William Russell does his work well.

Lupino Lane, of California.

Preceding this film came something really funny, "The Pirate," in which Lupino Lane does some clever stunts, providing excellent entertainment for those whose tastes lead to the funny side of things. It is quite a good comedy, although a bit on the slapstick side.

Vitagraph put on "The Suspect" at their trade show at the West End Cinema. This is, frankly, a story of Russian political intrigue, and is a very acceptable offering; particularly now that so much darkness envelopes Russian affairs. The picture gives full play to the imagination, the story is a good one, and those who like Anita Stewart will find her in delightful vein. This picture, which features the now forgotten Nihilism in Czarist times, is entertainment of a good type.

"The Last Card."

In "The Last Card," presented by Ward's Productions at the Shaftesbury Pavilion, the interest and attention is well held, the acting of May Allison, Frank Elliott, and the child, Stanley Goethals, being particularly good.

It happens to be what we call a murder story, but it doesn't suffer on that account. And, being an American story, the producers have been careful to give it a real American atmosphere. There are some very fine snow scenes. Story, production, acting and photography make it a good average American picture.

A Matrimonial Mix-up.

Preceding "His Wife's Husband," which Walturdaws showed at the Shaftesbury Pavilion last Friday, were two little pictures, one turning upon motor-racing at Brooklands, and the other a school football match. The first-named gave an excellent impression of the crack motor race; the second, like the first, was rather a thin story.

"His Wife's Husband" has one great merit, that of suspense, one of the best of all qualities of dramatic entertainment. And it has another quality, very acceptable—the fine acting of Madge Stuart as the wife of a lazy husband, herself a typist who has to work to keep him. Olaf Hytten was a first-class ne'er-do-well, and the rest of the characters gave an air of reality to the story, excepting, perhaps, the butler, who jumped about as if he had St. Vitus's dance.

But Why Drag in "Providence."

The end which brought freedom to the typist and happiness to her and to her former employer, and subsequently her husband, was reached in a rather strange fashion. In real life an inquest on the body of a man found dead in a wood would have brought facts to light. And if it had, the law of England would have dealt with the man who handed a revolver to the other with a fatal result. But if the story had gone on the happy ending would have become impossible, and, as Marge Stuart is so charming as heroine who gets our sympathy from the first, we should be glad she was spared—in the film sense—the knowledge of what really happened, and so her happiness remained undisturbed.

But why was "Providence" dragged in as the arbiter of justice? Better cut "Providence" out of it, especially if the author means "God."

Clean, Bright, and Good!

Goldwyn's nearly always give us their best. "The Man from Lost River" is one of them. Located in a lumber camp in California, the story is clean, wholesome, interesting, realistic, and true to life, ringing as clear as a bell. The lumber camp scenes, especially those showing the felling of the giant trees, are alone worth the picture. House Peters, who played the part as foreman of the camp, fitted the part exactly. I don't know whether it is a compliment to say that Allan Forrest fitted the part as the cowardly husband, but he gave a vivid presentation of one, while Fitzi Brunnette was a delightful little hercine.

Constance in "A Poor Story."

With Constance Talmadge as the star, "Mamma's Affair" was shown by the Associated First National in their private theatre. Constance maintains her very high reputation as an actress, in spite of having rather poor material to go upon. It seems to me that there is a lack of discretion in putting Constance in poor stories. The best star in the world cannot always put over a feeble story.

"Nell Gwyn."

Welsh-Pearson, who are members of the British National Film League, have announced that their offering for the British Film Weeks, which are timed to commence on Sept. 10, will be "Nell Gwyn," with Betty Balfour as Nell. The story will be written by Alicia Ramsey, who is in the front rank of continuity writers, in collaboration with George Pearson, whose high reputation as a producer and as an authority on English history, will ensure a correct presentation of the life and times of Charles II., and also of the real Nell Gwyn on the screen. This ought to be, and no doubt will be, a very fine historical romance.

"Toto of the Congo."

Last Tuesday afternoon Cherry Kearton, the big-game hunter and kinematographer, gave a private view of his novel film, "Toto of the Congo." This is the story in film form of a young chimpanzee named Toto, from his home in the Congo forest, through East Africa to the coast, thence to Marseilles, and on to London.

The animal, which has never been trained, delights in imitating his master Cherry Kearton, and in doing so does many funny things, including carrying a rifle with which to shoot a lion, washing clothes, drinking whiskey, opening a box with a bunch of keys, smoking a pipe, riding a scooter, and so on.

NEXT YEAR will see the release of many excellent Films. Four productions will, however, be acclaimed as far better than all the others, because of their stupendous entertainment value.

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"Too Much Business"
A SUPER COMEDY IN 6 REELS FROM THE STORY BY EARLE DER BIGGER
WITH AN ALL STAR CAST HEADED BY TULLY MARSHALL & EDWARD HORTON
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THE AMATEUR STAGE.

DAVID BEVERIDGE STUDENTS.

The students acting under the guidance of David Beveridge are to be congratulated on their excellent diction, the lines of "She Stoops to Conquer" losing nothing in their delivery at St. John's Hall, Kennington. Two outstanding impersonations were those of Mr. and Mrs. Hardcastle by Francis Mathews and Marjorie Tedd. Alfred Ruby made a gay and inconsequent Hastings, but Sydney Fredrickson was unconvincing in his love-making as Young Marlow. The broad humours of Tony Lumpkin were not made sufficiently boisterous by Harold Glover. As Kate, Nancy Dimond played well, while Miss Neville was presented in charming style by Olive Lay.

COMEDY CLUB.

That rattling farce, "A Little Bit of Fluff," was well given by the Comedy Club at the Streatham Assembly Rooms. For the two leading characters, Mamie Scott and Bertram Tully, the club had selected Daisy Richardson and A. E. Wass, and the success they achieved proved the wisdom of the choice. Mrs. Frank Anderson again demonstrated the value of experience by her rendering of Aunt Hannah, George Leonard made an acceptable Dr. Bigland, and E. Tucker Bond did well as Nixon Trippett. Fred Westlake, made the most of John Ayres, and good work was contributed by May McHugh (Pamela), Hilda Sinclair (Ursula), and Isabel Hood (Chalmers).

OLD STRANDIANS' D.C.

"Quinneys" was the fare presented by the Old Strandians' D.C. at Cripplegate Theatre. As Quinney, Philip Dhonau played well, in rather a placid style, and he had an excellent partner in Marie Goldie as Mrs. Quinney, who was at her best when defending her daughter. As Posy Quinney, Bobbie Evans made a charming and lovable figure, while the sorrows of Mabel Dredge were well portrayed by Elsie Morice. The study of the young American, Cyrus P. Hunsaker, was commendably carried through by Harold Dwyer. Mention must be made of the good work of Gilbert Carmichael as Miggot, Roland W. Honer as Tomlin, and the general production of Howard Kirby.

ROBERT HYETT O.S.

The performance of "The Mikado" by the Robert Hyett O.S., at Cripplegate Theatre, fell below the average standard of amateur productions. Among the principals Herbert C. Sainsbury showed promise as Ko-Ko, William Henry made an unctuous Pooh-Bah, and Mathew Murray a vocally efficient Nanki Poo. Victoire Bryant as Yum Yum sang and played pleasingly; Violet Carew was good, if occasionally inaudible, as Pitti Sing; while Clara Doran acted dramatically as Katisha.

HITCHIN THESPIANS.

At the Playhouse this week the Hitchin Thespians appear in Gilbert and Sullivan's comic opera, "The Pirates of Penzance," before crowded audiences every night, previous bookings having almost ensured this, seats being hard to obtain after the box-office had closed. There are fifty performers and an orchestra of twenty-five. The leading characters are sustained by Mr. Jack Dent, Mr. G. L. Pyman, Mr. Alec Seymour, Mr. Herbert Sharp, Mr. Harry Russell, Mr. P. A. Sharman, Miss Phyllis Spurr, Mrs. E. E. Russell, Miss M. Witter, and Miss Bertha Brown. The opera is preceded by a curtain-raiser, "The Marriage Will Not Take Place," in which the principals, Mrs. W. G. Willmott, Mr. C. C. Blundell, Miss Margaret Thompson, and Master Philip Browne, are excellent.

DARLINGTON OPERATIC SOCIETY.

This society considerably enhanced their prestige by the splendid presentation of the popular Savoy opera, "Patience," at the local Hippodrome.

That the presentation would be a success was a foregone conclusion, but few anticipated the triumph that the first-night performance proved. From beginning to end the production went with a swing and a charm that characterise very few amateur performances, and particular credit is due to Mr. W. B. McIntyre, the general manager and producer, and Mr. G. A. Williams, the musical director.

The chorus was an excellent feature of the performance, a fine balance being noticeable. The "Twenty Love-sick Maidens" (26 in reality) sang with a freshness that is seldom found in amateur choruses, and practically never in professionals. The dragoons, too, ably acquitted themselves. One could desire no more charming Patience than Miss Edith Williams, who was delightfully natural both in her singing and acting. In the rôle of Lady Jane Miss Millie Eveleigh scored a big success.

The Misses Dorothy Spencer, Kathleen Bullen, and Hilda Ashton gave pleasing portrayals as the Ladies Angela, Saphir, and Ella. Mr. Joseph Hall and Mr. Tom Adamson might be said to share the honours as Bunthorne, the fleshly poet, and Grosvenor, the idyllic one. In both cases the acting was of the finest, and their singing was loudly applauded. Mr. Harold Craig was a most impressive colonel, and Mr. Arthur W. Brownlese and Mr. Harry Stanley proved efficient as the major and lieutenant respectively.

THE STAGE CLUB.

The Stage Club gave "The Law Divine" at Cripplegate Theatre for the Adair Fund for Wounded Soldiers, for which £25 was collected. Lionel John was quietly intense as Jack La Bas, whose wife Edie was delightfully rendered by Cissie Hood. Pleasant relief was provided by the two boys, Bill (Harry A. Hince) and Ted (Walter Richardson), played with a delightful freshness, also by Mrs. Gaythorne (Muriel Coleman), every point was made to tell. Elsie Cornish made an alluring Daphne, while Doris Goldman played well as Claudia. Good work was contributed by Irene Carr-Jackson as Kate, and Rosalie Carr-Jackson as the maid, Nellie. The play was well produced by Sydney Ewart.

THE PENZANCE PLAYERS.

This popular amateur dramatic society gave four performances of "Just Like Judy," at the latter end of last week. Dr. R. J. T. Thornhill as Peter Keppel and Mr. R. Chirgwin as Jimmy Draycott filled their parts with distinction. Miss Gertrude Hall as Judith McCarthy gave an able rendering. Miss Hilda Morrish as Beatrice also did excellently. Miss Evelyn Morrish acted naturally as Trixie O'Farrel. Mr. Harold Bazeley as Hugh Cranford, Mr. Glave Saunders as Dr. Walpole and Miss Margaret Pool as Mrs. Draycott were all good. The production was in aid of "Our Day Fund" for the Cornish hospitals.

LEAMINGTON AND WARWICK O.S.

At the Leamington Theatre Royal this week, the Leamington and Warwick Operatic Society are presenting Gilbert and Sullivan's "The Gondoliers." Mr. W. G. Orton, of Leicester, has again been responsible for the production. The cast includes some of the most talented local artists in the principal parts, and there is a chorus of forty strong.

SUNDERLAND THESPIANS.

W. S. Maugham's farcical play, "Jack Straw," given by the Sunderland Thespians in the Victoria Hall on Wednesday night, and staged nightly during the remainder of last week, was most successfully produced.

In the title rôle Capt. W. Green gave a faithful representation of the part. Miss H. Jickup played the part of Mrs. Parker Jennings with marked ability and delightful ease. Miss Pickup had excellent support from Mr. J. E. Hinge (Mr. Parker Jennings). Mr. W. G. Carey as the Marquis of Serlo, was distinctly good, and Mr. F. E. Powell as the Rev. Lewis Abbott gave a typical rendition of the part. Other principals included Mrs. C. T. Cothey (Lady Wanley), Mr. G. W. Stewart (Ambrose Holland), Miss Doris Bell (Mrs. Withers), Miss A. Hall (Bessie), &c.

Mr. E. J. Hinge was producer and stage manager. The proceeds of the four performances will be devoted to charitable purposes.

THE CRANLEIGH PLAYERS.

This rising amateur society attracted a crowded audience on making their appearance at St. Andrew's Hall, Stoke Newington, in aid of a local charity, two slight pieces between which a capital concert was sandwiched. The more important item in the programme was Messrs. Stephen Leacock and Macdonald Hastings' "Pyschic Pstory of the Psupernatural," entitled "Q," in which Mr. Maurice Evans appeared with success as Jack Annerley, and Mr. Jack Etridge, as Gnoof, was highly humorous. Minor characters were adequately filled by Miss Phyllis Baker, Mr. Stanley Perman, and others. In "The Burglar and the Girl," which is a thrilling duologue, replete with dramatic surprises, Mr. Maurice Evans displayed his versatility as a raucous-voiced cracksman. Miss Butt ably supported Mr. Evans, and the audience thoroughly enjoyed the efforts of all concerned.

BLACKBURN A.D. & M.S.

Blackburn A.D. and M.S. are to be heartily congratulated on their latest production, "The Sunshine Girl," at the Theatre Royal, Blackburn, this week in aid of local charities. The principals are well suited to their parts, and the general chorus work is excellent. Special mention should be made of Mr. Bert Shaw as Floot, Mr. Horace Hall as Bingo, Mr. Fred Forrest as Vernon Blundell, and Mr. Bob Turner as Commodore Parker. Touchant les femmes, praise must be given to Miss Jessie Highton (Lady Rosabelle Merridew), Miss Mollie Topping (Brenda Blacker), Miss Jennie Lorn (Delia Dale), and Miss D. M. Browne (Marie Silvaine). The piece was admirably produced by Mr. Charles Oliver, himself a comedian of distinction.

FORTHCOMING EVENTS.

Dec. 18-20.—"The Pirates of Penzance," The Exiles Musical Society, Cripplegate, E.C.

Dec. 20 and 21.—"The Mikado," Pearl Assurance O. and D. S., King's Hall, W.C.

A Royal Appreciation.

Queen Mary has been pleased to accept from Mr. Arthur Linton, musical director, author, and composer, a copy of his latest song composition, entitled "Mary," which promises to be a big success this coming season.

ALEXANDRA PALACE.

North London's New Playhouse.

North London is at present without a playhouse. Music halls and picture palaces it has, but no theatre. This deficiency will be remedied on Boxing night, when the reconstructed Alexandra Palace Theatre will open its doors.

The original theatre was first opened in 1873, a vast playhouse in actual measurements, the auditorium being 27ft. longer and 8ft. wider than Drury Lane. It has had a chequered career, like the Palace itself.

The theatre has now been taken in hand for the Alexandra Park Trustees by Mr. W. Macqueen Pope (manager of the Alexandra Palace) and Mr. Charles J. Hyde. Mr. Pope is a well-known figure in theatrical circles, and was for years manager of the Globe and Queens Theatres for Sir Alfred Butt.

Mr. Hyde is well known as the reconstructor of Old Drury. The Alexandra Palace Theatre has been a tremendous task. The alterations therein are little short of marvellous. The whole of the gigantic auditorium has been altered in shape, its size reduced, its sighting made perfect, and its acoustic properties unequalled in London. New exits have been constructed, a spacious, comfortable lounge provided, and a really excellent system of heating installed. A new ceiling has been put up, and the whole of the archaic system of decoration scrapped, and the house remodelled in the empire style, with warmth and comfort as its predominant note. The lighting arrangements are in the hands of T. J. Digby, and that is a sufficient guarantee of their excellence. The stage is of a size to accommodate any production and has been completely modernised.

The theatre is a one-tier house, and everyone will be able to see and hear. Mr. Pope has been able to carry out a long cherished scheme of his for the comfort of the audience. There will be sufficient room between the rows for people to walk without treading on toes, tearing dresses, and generally making themselves unpopular.

This new theatre will be an ideal "production house." It is far enough away from town for a manager to get an impartial verdict on a new production without going to the expense and inconvenience of transporting his heavy and valuable scenery and a large company to some distant provincial city.

"THE MIKADO."

Operatic Production at Barnes.

At the Barnes Picture House, perhaps better known as "Byfeld Hall," a very excellent rendering of "The Mikado" was given by the Barnes Operatic and Dramatic Society, on December 11, 12, and 13. The proceeds are to be given to the Royal Hospital at Richmond. Both the acting and singing were good, and most of the numbers received encores. The title-rôle was well played by Walter E. Ransom, and Thomas Edgar scored as Nanki-Poo. Frank Voce is an excellent comedian, with plenty of go, and his vocal numbers, "Tit Willow," "The Flowers that Bloom in the Spring," and "There's a Pretty How-De-Do" went splendidly. John C. Broad made an excellent Pooh-Bah, Miss Violet Quinney was charming as Yum-Yum, and Pitty-Sing and Peep-Bo were well played by Hilda Broad and Maisie Dearmer. Mr. Henry Seffler deserves praise as producer and stage manager, and the orchestra of 14, under the direction of Miss Edith Hays, A.R.C.M., did good service.

COMPOSERS AND STUDENTS.

An interesting circumstance in association with the concert in which students of the Wood Green College took part at Allison Hall, Green-lanes, Harringay, on Saturday evening, was the presence of several English composers, Messrs. Roger Quilter, Leslie, Frank Wilcock, and G. S. Flint, who accompanied their own compositions. Additional variety was added to the programme by Mme. Alys Oxford, recitals; Captain Albert Farley, humorist; and Mr. Arthur Colville, M.I.M.C. Miss Annie Camm was accompanist. Quite a number of Mr. Quilter's songs were rendered, the singers including Miss Alice Andrews, Miss Dorothy Anderson, Miss Ada Southerden, Miss Rosalie Wilson, Miss Ivy Cox, Miss Delia Manners, Mr. Alfred Dawson, Mr. Dudley Walters, Mr. Frank Abbey, Mr. Cecil Johnson, and Mr. B'adon Hackett, and the choir sang two pieces, "To Daffodils" and "To the Virgins." Songs were also contributed by Mr. Harry Williams, Miss Ethel Coulman, Miss Evelyn Lumley, Miss Florence Willson, and Miss Winifred Redish, the latter being fully appreciated in "I Shall be Waiting" (Wilcock). Carefully rendered selections were given by the violin class, and the College choir sang "Forth to the Meadows" (Rosamunde), Mrs. M. J. Martin, Miss Ivy Cox, and the Messrs. C. Johnson, A. F. Spicer, and H. W. Mays rendering the Quintette. Some violin solos were cleverly played by a very youthful performer, Miss Nellie Wooldridge. The Rev. Principal Thomas, M.A., J.P., presented the certificates.

The well-known song writer, Mr. Fred E. Weatherley, who resides at Bath, is confined to his room owing to an attack of rheumatism.

"O! LADY! O!"

At Rotherhithe.

Revue, in 10 Scenes, book by Juno, Music by W. Quintrell, Produced by Espinosa at the Rotherhithe Hippodrome, on Monday, Dec. 11.

It is not unlikely that the Anglo-South African Musical Productions' new show, "O! Lady! O!" will shortly be seen much farther West than the Rotherhithe Hippodrome, where it was seen on Monday, for it is brimful of good things, both in the scenic, musical, and comedy lines. Terpsichore is not left out, the dancing of the Eight Gaieties throughout the show calling for special mention.

The opening scene is laid in the lounge of the Royal Hotel, Durban, and here Eva Kelland, finding the music of her number missing, is appealed to by Tom Heathfield from the audience to "wireless" for her own band, known as Jimmy Clark and South African Symphonaters. These arrive, via the auditorium, and do yeoman work throughout the ten scenes, which wind up with a wonderful Alpine scene.

Miss Eve Kelland heads the cast, and her vivacious and engaging personality is a great asset to her versatile performance. Her songs, "Just a Little Love Song" and "Biminy Bay," and her duet, "La-La-La," with Mr. Tom Heathfield, are capitally rendered. Mr. Heathfield is a big success in the comedy scenes—in an Eastern Courtyard he is particularly funny—never descending to mere vulgarity. Mr. Heathfield keeps the audience in merry mood throughout. Mr. Alexander Dane's fine voice is heard to advantage in several numbers, notably "I Did Not Know" and "The Sheik of Araby," the latter in conjunction with Miss Ada Booth, a sweet-voiced singer. Mr. Harry Burns, in a variety of rôles, lends able assistance in the comedy lines—he sings the opening number, "Ladies," and "Give Me Old London," and scores with some smart dancing, assisted by Mr. Ossie Francis and Miss Billie Burton. Mr. Jimmy Hughes and the Misses Dollie Robin, Mary Pickance and Gladys Leeston, as well as an excellent chorus, lend able assistance. Mr. A. Bishop is the capable musical director.

MR. SAM FREDERICKS.

Mr. Albert Sam O'Leary Fredericks, part proprietor of the Borough Theatre and the Theatre Royal, Stratford, was buried on Thursday, from his residence, The Shrubbery, Grove-road, Wanstead, the interment taking place in the City of London Cemetery.

The Rev. O. H. Monos officiated. Amongst the mourners were Mr. Fred Fredericks and Mr. Walter Fredericks (brothers), Mr. Walter Fredericks (uncle), Mr. E. Herring (father-in-law), and Mr. S. B. Silver, Mr. Percy (acting manager, Borough Theatre), Mr. F. W. Davis (acting manager, Theatre Royal), Mr. T. W. Hammerton (advertising manager).

There were a large number of wreaths, and apart from those sent by the family, floral tributes were sent by Mr. Percy Ford and Mr. F. W. Davis, Miss Chalk (box office keeper), Mrs. Boxall (wardrobe keeper), Mr. George Saunders (stage carpenter), and from the staffs of the Borough Theatre and Theatre Royal. One was also sent by Mr. Scrivener, late secretary of the West Ham Hospital (Queen Mary's), in the work of which the deceased gentleman took a keen interest.

STRATFORD EMPIRE.

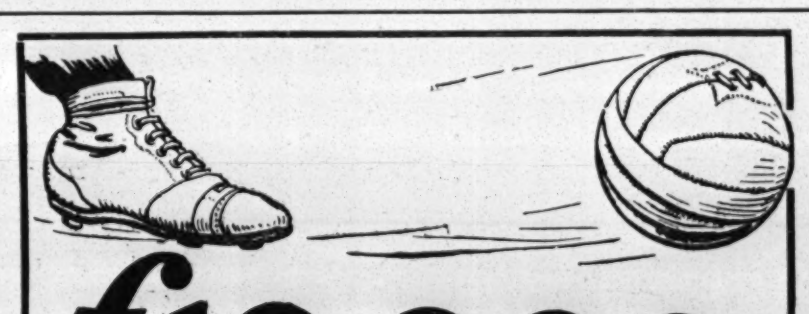
The Kenna Brothers are a feature of an excellent programme here this week. Their antics in their aeroplane, and their back-chat, is really mirth-provoking.

Murfayne, with his xylophone, is a most refreshing turn. His manipulation of the "sticks" is simply wonderful. Betty Barclay and George Glover are old favourites of this house. Their turn is crammed full of melody and wit, what with Betty's tale of a Devon maid, and George's song, "Trooper Johnny Ludlow 192." The Ten Cowboy Syncopators take the house by storm. They give a long and lively selection of music and songs from their repertoire. Rolf Slater is a comedian who gets home every time. His first number, "From Siam," is very droll. Takio, the Japanese animal mimic, delights everybody with his realistic animal calls. A novel production is that staged by the Nine International Racing Girls. Their races cause much excitement throughout, and are a fitting close to an excellent programme.

A PEN PICTURE OF CHARLIE CHAPLIN.

Mr. Thomas Burke, in his latest book, "The London Spy," published at 7s. 6d. by Thornton Butterworth, Ltd., records his experiences as one who has made it his business to become acquainted with many phases of London life, some of which at least have escaped the notice of writers on the same subject. One of the chapters is devoted to the film world of London, and the author gives a vivid description of the making of a movie picture. "It is a queer world of queer people," he writes; "a serious world, wanting the zest and camaraderie of the stage world and the quiet zeal of the business world."

As everybody is more or less interested in Charlie Chaplin, Mr. Burke's pen picture of him is well worth quoting. "A frail figure, slim-footed, and with hands as exquisite as the hands of Madame la Marquise. A mass of brindled grey hair above a face of high colour and nervous features. In conversation, the pale hands flash and flutter and the eyes twinkle; the body sways and swings, and the head darts bird-like back and forth, in time with the soft chanting voice. His personality is as volatile as the lithe and resilient figure. He has something of Hans Andersen, of Ariel, with rumours of fairyland tears. But something more than pathos is here. Almost, I would say he is a tragic figure. Through the international agency of the cinematograph, he has achieved world-fame in larger measure than any man of recent years, and he knows the weariness and emptiness that accompany success. He is the playfellow of the world, and he is the loneliest, saddest man I ever knew." Mr. Burke was Charlie Chaplin's companion through a six-hour ramble through certain districts of East London, and he records that "the disordered, gipsy-like beauty of this part of London moved Chaplin to ecstacy after so many years of the angular, gem-like cities of Western America." There is much more interesting chat concerning the great little film comedian. Mr. Burke's explorations of the byways of the great city have supplied him with material for a very readable book.



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*BABES IN THE WOOD (JAZON AND MONTGOMERY). — Dec. 11, King's, Manchester.
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*GARDEN OF ALLAH.—Dec. 11, T.R., Bournemouth; 18, Hippo., Portsmouth.
GRAND GUIGNOL PLAYS.—Dec. 18, Lyceum, Ipswich.
*HEART OF A CHILD.—Dec. 11, Palace, Westcliff.
HEDDA GABLER (MRS. PATRICK CAMPBELL).—Dec. 11, T.R., Bournemouth.
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IF FOUR WALLS TOLD (BUCKMASTER, MILNER, AND BARBER).—Dec. 11, P.G., Folkestone; 18, Palace, Westcliff.
*IF WINTER COMES.—Dec 11, T.R., Nottingham.
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LITTLE JACK HORNER (HENRY LEES).—Dec. 11, Metropole, Glasgow.
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*MACDONA PLAYERS.—Dec. 11, Pav., Ayr.
MAID OF ENGLAND.—Dec. 11, Grand, Swansea.
*MARTIN-HARVEY (SIR JOHN) CO.—Dec. 11, Memorial Theatre, Stratford-on-Avon.
MIXED MARRIAGE.—Dec. 11, Pavilion, Torquay.
*MORMON AND HIS WIVES.—Dec. 11, Empire, Bristol.
MORMON'S BRIDE.—Dec. 11, Emp., E. Hartlepool (3), Hip., Thornley (5).
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*MOTHER HUBBARD (DE LACY).—Dec. 11, Hippo., Preston.
*MR. WU.—Dec. 11, Hippo., Liverpool; 18, Hippo., Richmond.
*MYSTERY MAN, THE.—Dec. 11, T.R., Hanley; 18, Hippo., Birkenhead.
NEW WIVES FOR OLD.—Dec. 11, O.H., Torquay.
OLD KING COLE.—Dec. 18, Hippo., Putney.
*OLD WOMAN WHO LIVED IN A SHOE (J. BLERIOT).—Dec. 11, Crown, Eccles; 18, Hippo., Ashton-u.-Lyne.
*O'MARA OPERA CO.—Dec. 11, Empire, Burnley.
OTHER MAN'S CHILD.—Dec. 11, Collins's, N.
*OUR KID (MADGE GREY).—Dec. 11, Hip., Keighley.
*PARTNERS, THE.—Dec. 11, W.G., New Brighton.
PETER WILKINS (McKELVIE).—Dec. 11, Theatre, Paisley.
PETER WILKINS (HANAWAY BROS.). Dec. 18, Empire, Paisley.
PHILLIPS (H. B.) OPERA CO.—Dec. 11, T.R., Norwich.
*PLAYTHING OF AN HOUR.—Dec. 11, Palace, South London.
*POLLY WITH A PAST.—Dec. 11, Alex., Hull.
PRUDE'S FALL, THE.—Dec. 18, T.R., Norwich.
*QUAKER GIRL.—Dec. 11, T.R., Bath.
*QUALITY STREET (MACDONA).—Dec. 11, Court, Liverpool; 18, T.R., Hanley.
ROBIN HOOD.—Dec. 18, Hippo., Leeds.
ROBINSON CRUSOE (DOLLY ROSS).—Dec. 11, T.R., Hyde; 18, Palace, Reading.
*ROMANCE.—Dec. 11, Lyceum, Sheffield.
*ROTTERS, THE.—Dec. 11, Palace, Camberwell; 18, Hippo., Gloucester.
ROYAL DIVORCE.—Dec. 11, Pavilion, Clydebank; 18, Hip., Hamilton.
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*SALLY (GROSSMITH AND MALONE). —Dec. 11, T.R., Huddersfield.
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*SEVEN DAYS' LEAVE.—Dec. 11, Palace, Watford.
*SEVEN NIGHTS IN LONDON.—Dec. 11, Hippo., Dover; 18, Hippo., Woolwich.
*SIGN ON THE DOOR (RED).—Dec. 11, Empire, Kingston.
*SIMPLE SIMON'S BABY.—Dec. 11, T.R., Smethwick.
SLEEPING BEAUTY, THE (LE CREN). —Dec. 11, Hulme Hip., Manchester; 18, Palace, Carlisle.
SLEEPING BEAUTY, THE (I.V.T.A.). —Dec. 18, Hippo., Poplar.
*SUNSHINE SALLY.—Dec. 11, Hippo., Bury.
THANK YOU, PHILLIPS!—Dec. 11, Guernsey; 18, Torquay.
*TONS OF MONEY (RED).—Dec. 11, O.H., Leicester.
TWILFITT'S NIGHT OUT.—Dec. 11, Hippo., Bolton.
*UP IN MABEL'S ROOM.—Dec. 11, O.H., Coventry; 18, Hippo., Boscombe.
WANDERING JEW, THE.—Dec. 11, King's, Glasgow; 18, Court, Liverpool.
WASTER M.P., THE.—Dec. 18, Vic., West Brighton.
*WELCOME STRANGER.—Dec. 11, T.R., Carlisle.
WHEEL, THE.—Dec. 11, Grand, Swansea.
WIDOW'S HUSBAND, THE.—Dec. 11, T.R., York.
*WRONG NUMBER, THE.—Dec. 11, Grand, Blackpool.

REVUES.

*ALL IN ONE.—Dec. 11, P., Oldham; 18, Empire, Sunderland.
ALL PUT.—Dec. 11, Palace, Hammersmith; 18, Emp., Croydon.
ANNUAL ALBUM.—Dec. 11, Hippo., verhampton.
*BEHIND THE SCENES.—Dec. 11, T.R., Middlesbrough; 18, O.H., Kirkcaldy.
BLUE-BIRDS.—Dec. 11, Hippo., Southend; 18, Hippo., Southampton.
BUBBLE AND SQUEAK.—Dec. 11, Hippo., Stockport; 18, Palace, Halifax.
BUNKERED.—Dec. 11, Hippo., Willesden; 18, Hip., Ilford.
CARRY ON.—Dec. 11, Coliseum, Cheltenham.
CHEERFUL DAYS.—Dec. 11, T.R., Sunderland.
CHIFFON DEAR.—Dec. 11, Grand, Oldham.
CIRCUS QUEEN, THE.—Dec. 11, Metro., Bootle.
COME ON, STEVE.—Dec. 18, Emp., Holborn.
CRACKERS.—Dec. 11, T.R., West Stanley; 18, Hippo., Keighley.
CRYSTALS.—Dec. 11, Grand, Birmingham.
DON'T BLUSH.—Dec. 18, Emp., Islington.
DON'T WORRY.—Dec. 11, Hippo., Aston.
DOWN SOUTH.—Dec. 11, Olympia, Shoreditch; 18, Palace, Watford.
DREAM BOATS.—Dec. 11, Palace, Waltham Cross.
EYES DOWN.—Dec. 11, Jubilee Hall, Weymouth; 18, Palace, Salisbury.
FANTASY, A. — Dec. 11, T.R., Wolverhampton.
FIND THE LADY.—Dec. 11, T.R., North Shields.
FOOTLIGHT FROLICS.—Dec. 11, T.R., Worcester; 18, Emp., Swindon.
FRIVOLITIES.—Dec. 11, Hippo., Stockton.
*FUN OF THE FAYRE. — Dec. 11, Alhambra, Bradford.
FULL-STOP.—Dec. 11, Palace, Chatham.
GAY OSTEND.—Dec. 11, Queen's, Poplar.
GOING SOME.—Dec. 11, Hippo., Wigan.
GOLDEN GLITTER.—Dec. 11, Hippo., Bolton.
HAPPY-GO-LUCKY.—Dec. 11, Hippo., Eastbourne.
HEADS OR TAILS.—Dec. 11, New, Crewe.
HOIST YER SLACKS. — Dec. 11, Palace, Chatham.
HOUSE FULL.—Dec. 11, Emp., Islington.
ITALIAN EYES.—Dec. 11, Palace, Bordesley.
JACK OF ALL TRADES.—Dec 11, Empire, Kilburn.
JINGLES.—Dec. 11, P., Blackburn.
*KICK OFF.—Dec. 11, Hippo., Nottingham.
*LEAGUE OF NOTIONS.—Dec. 11, Emp., Birmingham.
LISTENING-IN.—Dec. 11, King's, Southsea.
MINSTRELS OF 1922. — Dec. 18, Hip., Newcastle.
MR. TOWER OF LONDON. — Dec. 11, Hippo., Poplar.
MY PRETTY MAID.—Dec. 11, Hippo., Norwich; 18, Hippo., Ipswich.
NO LIMIT.—Dec. 11, Hippo., Bilston.
ODDS AND ENDS.—Dec. 11, Palace, Bath.
OH! HARRY.—Dec. 11, Palace, Newcastle.
OH! LAUGH.—Dec. 11, Hippo., Wigan.
OH! OH! DAPHNE.—Dec. 11, Pall., Midsomer Norton (3), Palace, Radstock (3).
OH! YES.—Dec. 11, Hippo., Richmond; 18, Palace, Camberwell.
*O.K.—Dec. 11, Emp., S. Shields.
O, LADY, O.—Dec. 11, Hippo., Rotherhithe; 18, Palace, Hammersmith.
OH! YES.—Dec. 18, Palace, Camberwell.
PEARLS.—Dec. 11, Empire, York.
PEDLER'S PIE.—Dec. 11, Hippo., Woolwich.
PEEP-SHOW, THE. — Dec. 11, Empire, Cardiff.
PEGGY.—Dec. 11 Pav., Leicester.
PINS AND NEEDLES.—Dec. 11, Hippo., Derby; 18, Ardwick E., Manchester.
POT LUCK.—Dec. 11, P.O.W., Birmingham.
PURE AND SIMPLE.—Dec. 11, Hippo., Southampton; 18, Hippo., Wolverhampton.
RADIOS.—Dec. 11, Empire, Nottingham.
RIPPLES.—Dec. 18, Hip., Willesden.
ROCKETS.—Dec. 11, Empire, West Hartlepool.
*SAMMY IN SOCIETY.—Dec. 11, Hippo., Hudders field
SAY WHEN.—Dec. 11, Hippo., Mexborough.
SEARCH ME.—Dec. 11, Empire, Woolwich; 18, Palace, Chatham.
SEE YOU LATER.—Dec. 4, Col., Glasgow.
SHIP AHOY!—Dec. 11, Emp., Cowdenheath, N.B.
SHOWMAN, THE.—Dec. 18, Palace, Bradford.
SHUFFLE ALONG.—Dec. 11, Hippo., Balham; 18, Hip., Liverpool.
SMOKE RINGS.—Dec. 11, Ilford; 18, Emp., Lewisham.
SPANGLES.—Dec. 11, The Palladium.
SPARKLETS.—Dec. 11, Palace, Chelsea; 18, Hippo., Portsmouth.
SPLINTERS.—Dec. 11, Hip., Brighton.
SPLINTERS.—Dec. 11, Emp., Swindon.
STOP YOUR NONSENSE.— Dec. 11, Hippo., Boscombe.
SUNSHINE AND LAUGHTER.—Dec. 18, Hippo., Brighton.
TAKE ALL.—Dec. 18, Palace, Bradford.
TAKE A REST.—Dec. 11, Grand, Doncaster.
TALK TO YOURSELF.—Dec. 11, T.R., Barnsley.
THERE YOU ARE, THEN.—Dec. 11, Hippo., Aldershot; 18, Empire, Penge.
TRIP TO PARIS.—Dec. 11, Empire, Penge; 18, Granville, Waltham Green.
WHAT A NIGHT!—Dec. 11, Palace, Carlisle.
WINNERS.—Dec. 11, Olympia, Glasgow.
YOU'D LAUGH IF YOU KNEW.—Dec. 11, T.R., Pontypool.
ZIG-ZAG.—Dec. 18, Grand, Clapham.
1922.—Dec. 11, Empire, Leeds.

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BRITISH EMPIRE SHAKESPEARE.

A series of excellent representations of Shakespeare's "Twelfth Night" were given at the Town Hall, Reading, by the members of the local branch of the British Empire Shakespeare Society. The performances were primarily intended for the instruction and edification of the children of the elementary schools of the town, who attended in large numbers on the first two evenings. Two public performances were also given on Wednesday afternoon and evening, which were both very largely patronised. The play was produced under the able direction of Miss Mary Hay, the well-known teacher of elocution. Sir Stewart Abram gave a realistic impersonation of Sir Toby, and Mr. Egbert Blackall was a splendid foil as Sir Andrew. In the garden scene, Mrs. Bernard Short and Miss Sybil Abram, who played the part of Maria alternately, appeared to great advantage. Mr. Clement Tregay gave an excellent rendering of Malvolio. Mr. Ironside Fen was good as the Duke, Mr. F. F. Tunbridge and Mr. Herbert Parnell shared the rôle of Fabian at alternate performances, and Miss Phyllis Hay and Mrs. Giles Aynes divided the part of Sebastian in the same manner. Miss Beatrice Clutterbuck was a sprightly Clown, and maintained her reputation as a vocalist. Miss Helen Manning was a charming and vivacious Viola, and Miss Anne Maynard gave an artistic embodiment of Olivia. Mr. Howard Kingham did well as Antonio, and other characters were ably sustained. Able assistance was rendered by the Glenmore Ladies' Orchestra.

Jack Francis (who, under the name of Maurice French, has written many successful songs) has recently been appointed to the theatrical booking department of the Albany Ward Theatres at their headquarters at Bristol.

The Lord Mayor of London has consented to be a Vice-President of the British Empire League during his year of office.

For the Blind.

A meeting of the Theatrical Committee of the Greater London Fund for the Blind, which is conducted by the National Institute for the Blind, on behalf of the London institutions and workshops for the blind, met to-day at the National Institute for the Blind, 224-6-8, Great Portland-street, W.C., under the presidency of Mrs. Kendal. Miss Irene Vanbrugh, Miss Joyce Carey, Mrs. Alington, Mrs. Cresswell, Mr. Cyril Maude, Mr. Gordon Bailey, Mr. H. C. H. Courtman, and Mr. H. C. Reece, secretary to the Greater London Fund, were present, and arrangements were made for a meeting to be held at the Criterion Theatre, kindly lent by Lady Wyndham and the management, on Friday next, at 3 p.m. Mrs. Kendal has asked Mr. Leslie Henson to take the chair at this meeting, and the following artists have kindly promised to contribute to the programme: Miss Violet Vanbrugh, Miss Irene Scharrer, Miss Megan Foster, Mr. Cyril Maude, and the Chaplin Trio, from "The Beggar's Opera."

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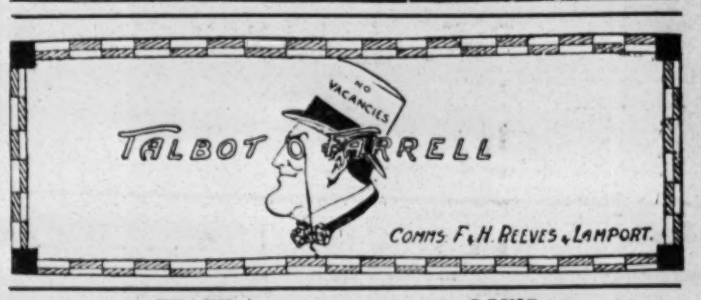

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Rip Foley, Sidney Edwards, Noni and Horace, Chris Silvester and Co., Neil McKay, Dolly Victoria, Bioscope.

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(Rehearsal at 12.)
George Calver, Denise and Jan, Arnaut Brothers, Syd Moorhouse, Sam Barton, Bioscope.

THE CHISWICK EMPIRE.
(Rehearsal at 12.)
Company as booked.

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(Rehearsal at 2.)
Company as booked.

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Scott Trio, Vera Lavrova, The Jovers, Cohan and Dorothy, La Belle Lolita, Bioscope.

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Pictures and Varieties.

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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
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"Down South."

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Carl Hertz and Co.
Sutcliffe Family. Four Anvers.
Flynn and Haynson, etc.

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Oswald Cray presents
"The Plaything of an Hour."

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Quite a lot of people are interested in Glasgow's lead in the matter of pantomime songs. Well, here is a sample of what Glasgow thinks.

HARRY McKELVIE'S "PETER WILKINS," OLYMPIA.

"The Sheik" ..... Principal Boy
"Shufflin' Along" ..... Principal Boy
"Roaming" ..... Principal Girl
"That's How I Believe in You" Peel and Curtis
"Keep on Smiling" .. Principal Boy
"Charles" ..... Principal Girl
"Rebecca" ..... Peel and Curtis
"Cute Little Love Nest" Principal Boy and Principal Girl
"My Little Yiddisher Girl" Peel and Curtis
"I've Got a Notion" .....
"Bimini Bay" .....
"Ma" ..... } Ensemble
"Hello! Prosperity" .....
"The Call" (Military March) The Band
Principal Boy ..... May Merry
Principal Girl ..... Eileen Merrie

HOWARD AND WYNDHAM'S "SINBAD," THEATRE ROYAL.

"Shufflin' Along" ..... Principal Boy
"Dreamrose" ..... Principal Boy
"That's How I Believe in You" Principal Girl
"If Allah Wills" ..... Principal Girl
"Gay Butterfly" ..... Principal Girl
"Hiawatha's Melody of Love" Principal Boy and Principal Girl

EILEEN MERRIE.
Principal Girl,
Harry McKelvie's "Peter Wilkins" Pantomime, Glasgow.

"My Old Tin Whistle" .. Rex London
"Italian Skies" ..... Rex London
"Bungle of the Jungle" Rex London
"Keep On Smiling" ..... Finale
"The Sheik" ..... March
"La-La-La" .....
"Chinky Lee" ..... } Dances
Principal Boy ..... Vera Pearce
Principal Girl ..... Agnes Croxton

Facts are chiels that winna' ding
And Glasgow's fact to-day
Is this—The Feldman panto. songs
Are leading all the way.

Just a Line.

Alec Harland sends "just a line" to say that he is doing very nicely with "Molly on a Trolley." Howard Heeley, Alec further reports, makes a fine feature of "Smilin' Through," and—in conjunction with Evelyn Grace—is also conspicuous in the duet "Cute Little Love Nest."

Those folks who Feldmanise to-day
At once are on the winning way.

From the Top Tenor.

Charles Lawton, the favourite Leeds tenor, is delighted with the Feldman numbers. His choice is "Gingham Gown," "Dreamrose," and "Your Eyes Have Told Me So," and he is scoring heavily in all three.

Feldman ballads furnish cause
For hearty and sustained applause.

The Grafton Galleries Show.

Jack Haskell's smart production at the Grafton Galleries has eight Feldman numbers in vocal connection. And every one a winner!

In town or country, where you go,
You'll find the Feldman songs on show.

FELDMAN'S
Pantomime Overture
TRIUMPHLAND
NOW READY.

CONTENTS:

THE SHEIK OF ARABY
MA
HIAWATHA'S MELODY OF LOVE
SHUFFLIN' ALONG
DRIFTING
CROONING
MOONLIGHT
ROAMING
BIMINI BAY
WIMMIN
ITALIAN SKIES
AIN'T WE GOT FUN?

BAND PARTS READY.

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FOOTLIGHT FLASHES.

With Gratifying Results.

Marie Wayne, "the Yorkshire golden-voiced soprano," has featured "The Sheik" in "The Mormon's Bride" for some months "with gratifying results." So Wm. B. Welsh tells us. Mr. Welsh adds: "Miss Wayne's rendering of her mascot number comes as a delightful surprise to audiences who are unprepared for such a number at a dramatic theatre, and they never fail to show their hearty appreciation."

Never in a single case
Are Feldman numbers out of place.

All Feldmanism.

From Wigglesworth's Leeds band we have an "all Feldmanism" programme comprising twenty-three of our latest popular numbers.

Feldman's music fits the dance,
And gives the band an "extra" chance.

In "Pearls" Co.

Betty Dale says she is making an outstanding hit with "Charles" in "Pearls" Co. Miss Dale will be playing principal boy in panto. this year, and will feature Feldmanism.

For Feldman songs from dainty throats
Every music-lover votes.

The Coming Craze.

There is no doubt of the position shortly to be held by the new ballad, "All Over Nothing at All." Earle Holt and Dora Hulme recently introduced it into an

MAY MERRY.
Principal Boy,
Harry McKelvie's "Peter Wilkins" Pantomime, Glasgow.

amateur production of "The Li Domino," and had an encore at eve performance.

If you would drink from Fortune's
Let Feldmanism lift you up.

Good Advice.

Victoria Carmen found Dusty Rhod eloquent in praise of "All Over Nig at All" that she immediately put number to the test. The Carmen testo light cue, but the big ballad came throu all right, and Miss Carmen will add to her pantomime list.

Big artists can't afford to slip,
That's why they take the Feldman ti

He Won't Be Happy Till He Gets I

John Coates, who made his usual appearance at the London Coliseum week, says he wants a Feldman Well, Feldmanism is able to suit

The man who knows the winning st
Says Feldman songs e well worth wh

His Certain "Double."

Jack Edrick has arranged to feat "They're Calling Me Home" "Shufflin' Along" in Dan Slater's "(derella" pantomime.

The popular coon singer feels that has got the real goods in the numbers mentioned.

When taste of Edrick's songs they've ha
The folks will call out "Jack's the Lad

Duplicating Success.

Following their outstanding succe the Victoria Palace in Feldman numb Key and Keyworth are "keeping on ke ing on" in the same winning strain.

"I Thought You Loved Me" a "Shufflin' Along" are their notable s cesses.

The acts that Feldmanise say: "W
To Fame and Fortune hold the Key."

London: Printed for the Proprietors of "The Era," 35, Wellington Street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane Street, High Holborn. Thursday, December 14, 1922.